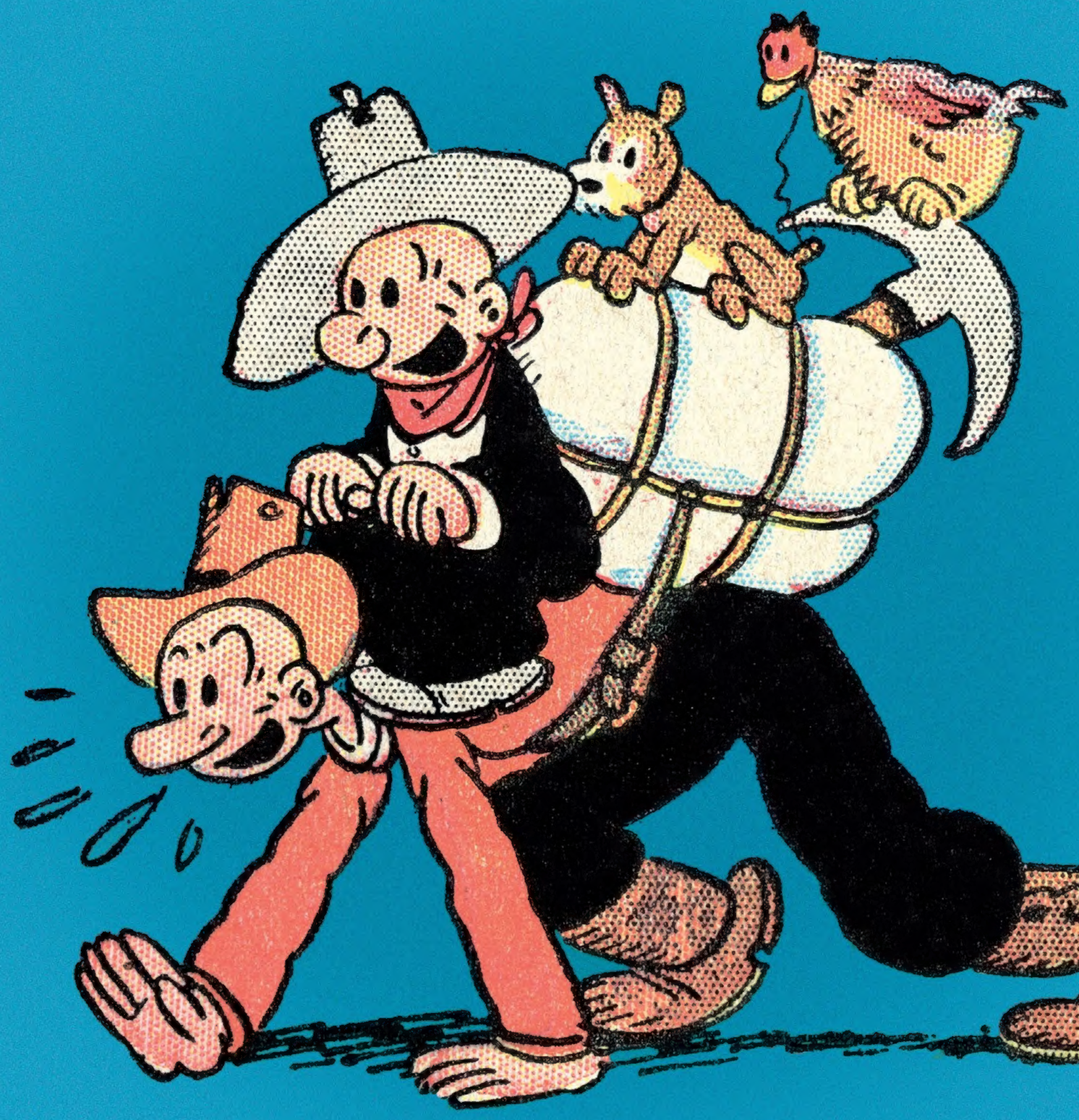

THIMBLE THEATRE

& THE PRE-POPEYE COMICS of E.C. SEGAR

SUNDAY PRESS

THIMBLE THEATRE

?

HEY, FOLKS! THE SHOW IS OVER HERE!!

TICKETS

I WANT TO BUY A VASE FOR MY SWEETY - BUT THESE ARE TOO EXPENSIVE

STEP OVER HERE, I'LL SHOW YOU SOME CHEAPER ONES

VASE DEPT.

#500

#15.

1

WHAT THU...!

#500

#15

2

!

HEY! BE CAREFUL WITH THAT VASE!

#500

3

GO EASY !!

GOOD NIGHT! TIGHTER THAN A PULLMAN WINDOW!!

4

THAT'S ALL RIGHT, I'LL GO OUTSIDE AND BREAK IT OFF

BREAK IT OFF !!! THAT'S AN ANTIQUE! KING "TUT" USED TO THROW CIGARETTE BUTTS INTO THIS VASE - PAY FOR IT OR STAY HERE TILL WE GET IT OFF!

$500

5

IS THIS A NICE WAY TO TREAT A CUSTOMER ?!

HEAVE-HO! ALTOGETHER, MEN HEAVE-HO!

NO USE, BOSS, WE CAN'T BUDGE IT!

6

HAW-HAW HA-HA HA

THAT'S THE FUNNIEST THING I EVER SAW!

VASE DEPT.

7

I'LL PAY FOR THE VASE IF THE YOUNG MAN WILL COME HOME WITH ME - I WANT TO GIVE MY SAD WIFE A LAUGH

$500

8

YOU SEE - MY WIFE IS SAD BY NATURE. SHE HASN'T LAUGHED FOR THIRTY YEARS

!

9

HELLO, EMMA - NOW YOU'RE GOING TO LAUGH! HA-HA- HE FELL AND HIS NOSE STUCK IN A VASE AND THEY COULDN'T GET IT OFF!

10

LAUGH, EMMA, LAUGH!

I CAN'T SEE ANYTHING FUNNY ABOUT A MAN WITH HIS NOSE IN A VASE

11

EMMA DIDN'T LAUGH I'M SO DISAPPOINTED. IT WOULD MAKE ME HAPPY TO SEE EMMA LAUGH

12

?

13

!

LOOK AT THE BANANA!

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1-24

14

HAW! HA- HAW! HAW HA HA! HA! HA HA!

15

OH, WELL, ANYWAY EMMA LAUGHED

SEGAR

16

JAN. 24

Artwork from the Sunday page of January 24, 1926 (Courtesy of Bernard Mahé/Galerie du 9ème Art)

THIMBLE THEATRE

SEGAR

EDITED by PETER MARESCA

A Segar Family Album

CLOCKWISE FROM LEFT:
Segar as an infant (c. 1897);
Segar's daughter, Marie, on the family's first Christmas in California (1925);
a self-caricature by Segar from a card for his wife (an early study for Popeye?); Segar with his parents and son, Tom, in Santa Monica (1930).
From the collection of George Michalski

Loops, Gooks, and Desert Madness: The pre-Popeye life of E.C. Segar

By PAUL C. TUMEY

POPEYE THE SAILOR ENTERED THE WORLD in the winter of 1928, on a day when E.C. Segar almost didn't go to work. His wife begged him to stay home due to a bad cold. Wanting to keep ahead on his workload, Segar dragged himself to his studio in downtown Santa Monica, cartooned a hilariously ugly one-eyed man in a sailor suit and—as Popeye might put it—hiskory was made. The pop culture icon's entrance happened in a day, but it was preceded by a dozen years of hard work by Segar to develop his singular visual style and master the art of unfurling an extended serial comic narrative.

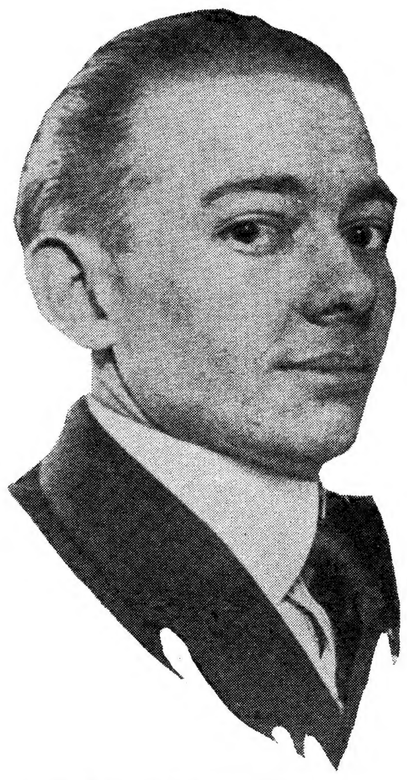
Elzie Crisler Segar was born December 8, 1894, on a farm located on the outskirts of Chester, Illinois, a small town with a population of about 850. Later, his family moved to the heart of the community, into a house at the end of Harrison Street, just two blocks from the Mississippi River, next to a long flight of public steps that led up from the river bank. Segar was the youngest of eight children. Since his brothers and sisters were older half-siblings, Segar's upbringing was like that of an only child. His father, Amzi Andrews Segar, was first married in 1870. His second marriage, to Irma Irene Crisler, occurred in 1894 in Randolph, Illinois. Elzie Crisler Segar was their one child and bore his mother's maiden name as his middle moniker.

Amzi Segar worked as a house painter and paperhanger. On occasion, Segar helped his father, who planned for his son to take up his trade. However, young Elzie moved in a different direction. Segar began to draw when he was ten years old, copying George McManus's *Panhandle Pete*. Starting at age 12, in 1906, he worked for fifty cents a day at the town's center of entertainment and culture, the Chester Opera House.

Segar's duties included putting up posters and drawing showbills to display at the front of the theater. In time, he worked his way into becoming an official projectionist, cranking the films by hand. So great was his pride at this accomplishment, he had "M.P.O." tattooed on his arm, for "Motion Picture Operator." Jessie Lee Huffstutler, a young school teacher who played piano accompaniment to silent films at the Chester Opera House—Segar sometimes joined her on a trap drum set—recalled Segar drew cartoons on slides shown on the screen during reel changes. "For one such slide he used a local young man knocking on the door, calling on his girlfriend. Of course, everyone knew who the young man was because he made the face to look just like him." Huffstutler remembered the young Segar as "shy, very quiet and frail. His eyes were large but very soft and I could see kindness in them."

Segar's employer at the theater was Bill Schuchert, a sleepy-eyed, portly man with a mustache and a well-known love for hamburgers. J. William Schuchert was likely a partial inspiration for *Thimble Theatre's* J. Wellington Wimpy. According to Huffstutler, Segar modeled other characters on some of Chester's more colorful inhabitants. Dora Paskel, the wife of the general store owner, could have served as the inspiration for Olive Oyl. Most significantly, a possible inspiration for Popeye was a pugnacious, pipe-smoking Polish man named Rocky Fiegle, who worked part-time at a saloon in Chester.

Reportedly, the young Segar sent cartoons to a local paper with a note: "Please publish my cartoons on account of I have an uncle working in your press room." He also sent cartoons to *Life* magazine. Segar received only rejections, but he persisted. To gain the skills he needed to make it as a newspaper cartoonist, Segar enrolled in the W.L. Evans Correspondence Course in Cartooning (as did Chester Gould in 1917). For 18 months, he toiled on the lessons late at night after projecting the last show at the Opera House.



ELZIE CRISLER SEGAR (1928)
A photograph from the trade magazine *What's in the New York Evening Journal*, which describes the artist as a master in creating the comic strip with a side-splitting wallop.

In early 1916, having completed the Evans course, Segar packed his pencils and pens and moved about 350 miles north, to Chicago. His 32-year-old half-brother, Norris, lived there, working as a clerk at the Congress Hotel. According to at least one account, it was Norris who connected Segar with Richard F. Outcault (*Buster Brown*), at the time one of the most famous cartoonists in America, likely in Chicago to manage his merchandising and advertising interests. Segar credited Outcault with getting him a job at the Chicago *Herald*.

A few months earlier, the *Herald* had lost its star cartoonist, Stewart Carothers. Creator of the licensed *Charlie Chaplin's Comic Capers*, the gifted young cartoonist was visiting friends late at night when he tragically fell out a fourth-story window of Chicago's De Jonghe Hotel. The paper tried out a couple of cartoonists as replacements and then hired Segar to take it over. He had gone from projecting Charlie Chaplin films to drawing the Little Tramp in a syndicated comic strip.

Segar drew the daily version of the Chaplin strip from February 28 to July 16, 1916, and produced the Sunday page from March 12 to September 16, 1916, at which point the series ended. Segar began his two-year stint on the Chaplin strip by creating his first original character, Luke the Gook, an embryonic Wimpy (with a name akin to Alice the Goon). But in this early work, Segar's art is tentative, unpolished and derivative. His writing is flat and heavy-handed, often failing to put across the strip's gags.

Shortly after he started the Sunday Chaplin comic, Segar contributed additional Sunday work for the *Herald's* syndicated Sunday magazine, including comics, spot cartoons, and even a few artistically ambitious story illustrations. The comics included original Segar creations: *The Mistakes of Mr. Muddle* and the Rube Goldberg imitation, *And They Get By With It*.

When the Sunday page for *Charlie Chaplin's Comic Capers* ended, Segar replaced it with *Barry the Boob* (enlisting Rube Goldberg's pet word), which ran from September 1917 to April 1918. Barry is an inept soldier in the United States Army. Overall, Segar's work showed little growth.

In the fall of 1916, Segar was courting Myrtle Johnson, an attractive young daughter of Norwegian immigrants. Segar drew sweet, awkward cartoons for her, signing them "Dick." In one such cartoon, Segar drew a grotesque, squint-eyed child (a possible Popeye prototype) saying, "Who's your baby?" By May 1917, the two were married. Years later, Segar summed up his time at the Chicago *Herald*: "Drew *Charlie Chaplin's Comic Capers* daily and Sunday for two years. It had me going. Hope you don't remember it. I had two readers that I know of. They were my mother and father. Then I got married. That made another follower."

In May 1918, William Randolph Hearst bought the Chicago *Herald* and combined it with his Chicago *Examiner* to create the Chicago *Herald and Examiner*. Out of a job, Segar looked around and found nothing. He wrote a letter to Dorothy Keeley, daughter of the *Herald's* owner and a friend to both Elzie and Myrtle. Segar and Keeley had worked side by side at the paper, and she lent him five dollars to get married. His letter, presumably illustrated with his cartoons, was composed in vertical format on a long roll of paper. Keeley showed the spirited creation to Arthur Brisbane, managing editor of the New York *Evening Journal* and William Randolph Hearst's right-hand man, who was impressed and hired him on at the Hearst-owned Chicago *American*.

Brisbane ordered the creation of a new daily series to run exclusively in the *American's* entertainment section, in the same "film strip" format as his letter to Dorothy Keeley. Brisbane gave Segar the strip's title: *Looping the Loop*, "the Loop" being Chicago's downtown business and entertainment district ringed by an elevated train. Brisbane directed Segar to "Go out around and get some ideas and make the one column as long as you want." The result was a long, skinny cartoon column, different every day, promoting and lampooning the new features at their host theater. It proved to be the best possible outlet for Segar, allowing him the freedom to develop into a highly original humor cartoonist, something not unnoticed by his boss.

Segar's editor at the *American*, Bill Curley, convinced the head office in New York to take the promising young cartoonist into the Hearst cartoonist stable. Curley put Segar on a train with a note for the comics editor of the New York *American* and *Evening Journal*, Wexford "Wex" Jones.

An illustration for the *Chicago Herald* Sunday Fiction Magazine story, *Looting the Ventura*.
October 7, 1917.

MY BEST LAUGH STORY

By E. C. SEGAR
Who Draws Sap

Sock! Another lumberjack bit the dust—Sock! Sock! Sock! Three more went down.

"Stick around, fellows; Jim's just getting warmed up," said old Fox Face, as he squinted one eye through a broken window in the general store. But nobody stuck around. The street was clear in less than ten seconds. Jim Hathaway came lumbering up Main street looking for more victims.

A dozen wild cats and a few gorillas is about as near as any one ever came to describing Big Jim. He had terrorized the town for three years and had licked every man in it a dozen times. He smoked cigars backwards Boy! He was tough. He had to use a new razor blade for every whisker. He would ask a fellow for the time and knock him silly if he didn't have a watch. As old Fox Face once said: "When Jim socks a guy he stays socked. He's bad all over. Nobody'll ever tame Jim Hathaway."

It was early Spring in the Far North, the violets were just coming up through the melting snow. A crow perched high upon a distant pine tree burst forth into melodious song. Jim listened.

"Lord, that old bird seems to sort of touch a soft spot in my mean, rough heart," said Jim. But it really wasn't the bird, for behind Jim stood a beautiful maiden who had come down to the brook for water. She carried a bucket. She must have cast a spell over the big fellow. Turning his thick head, he found himself looking into the most beautiful face he had ever seen.

"I came to the brook for water," said she shyly, shifting her bucket to her left hand.

"Ah—ugh—let me fill the pail for you, Miss; you might get your feet all wet. There now, here you are plumb full."

And as he passed the bucket to her his rough fingers touched the lily white hand which received it. For an instant—only an instant—his big calloused fist rested there.

A month passed. A new path led down the mountain from the lumber camp into the valley and straight up to the door of a vine-covered cottage wherein dwelt Lizzy. For that was the maiden's name. Lizzie, the most beautiful name that Jim had ever heard. To him it suggested blue skies, sunshine and the patter of raindrops on a tin roof. Seven nights a week they sat in the parlor beneath the old hanging lamp (no oil in lamp) and talked of the future. They planned a little bungalow with flowers all around it. Often they would sit for hours under a great tree saying nothing, just happy to be together. Jim's chest would heave like a tidal wave as he would sigh: "Ah! This is livin'."

And the crow sang in the pine tree over the hill.

One night, six weeks after the meeting at the brook, Lizzy in a sudden burst of passion flung her arms violently around her lover, accidentally breaking a five-cent cigar in his coat pocket. Now Jim had knocked men cookoo for much less than this—much less. Once a fellow sat on Jim's coat, breaking the same kind of a five-cent cigar. That man is in the hospital yet. But was Jim angry with his little wonder girl? Was he mad at his sweety? Did he lose his temper and fly into a fit of rage? Why he just simply kissed her on the chin with his fist so hard her mother caught her on the third bounce.

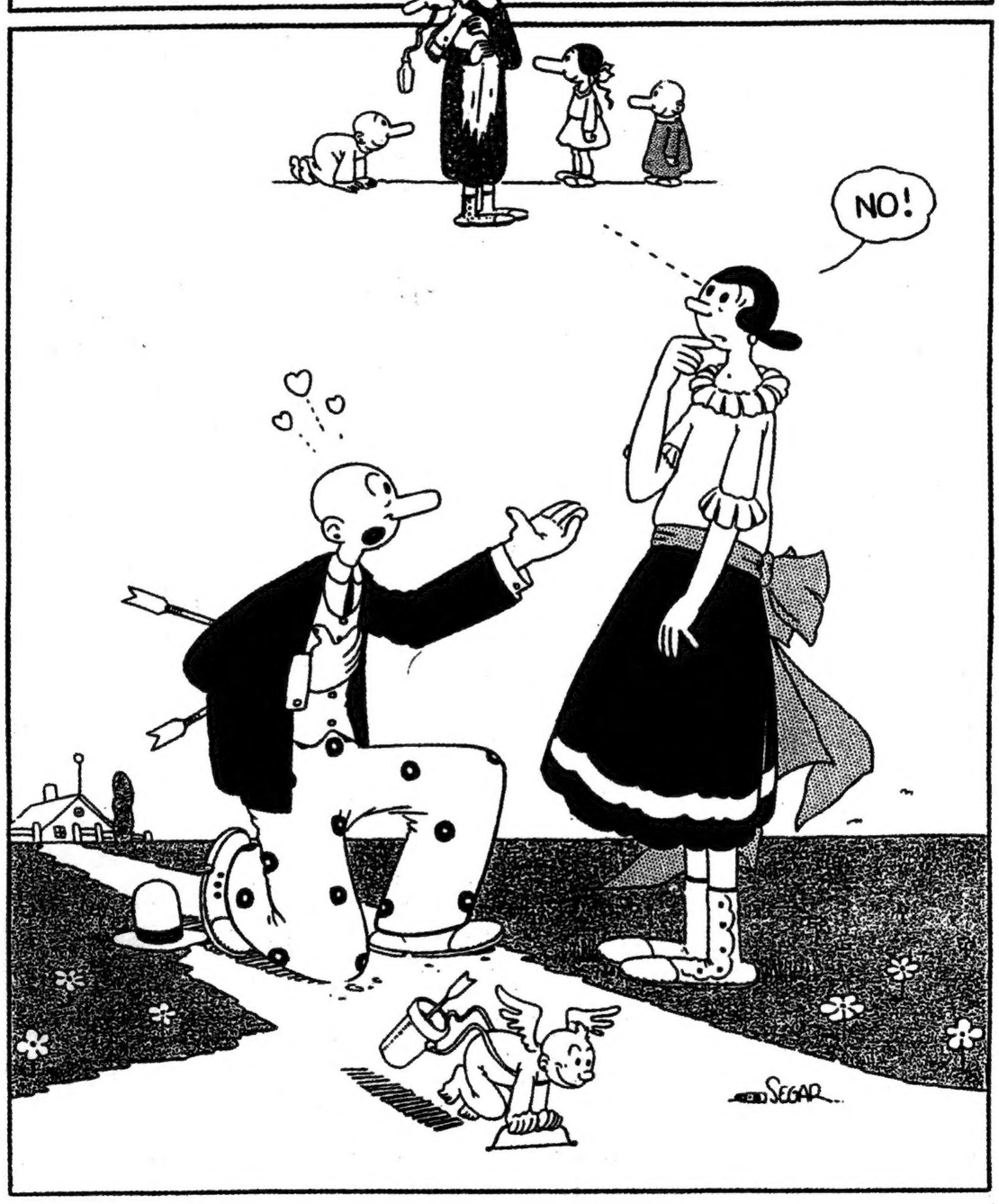
And the crow sang on in the pine tree.

A featurette from October 1, 1924. This sporadic syndicated column featured several other King Features cartoonists, including George Herriman, James Swinnerton and others, all offering up their favorite anecdotes. Segar's story was the only one that was obviously fictional.

The Santa Monica Pier (c. 1931), Segar's source of many an odd character in *Thimble Theatre.*

"THIMBLE THEATRE"

By SEGAR



A full-page drawing from *Circulation* magazine, May 1926

To get to his meeting with Jones, the future creator of Popeye the Sailor had to "walk the plank." The increasingly crowded newspaper office had relocated the cartoonists into an office in the building next door. Rather than take elevators down and back up, the cartoonists traveled on a board apparently placed across the fire escapes between the two buildings, four stories above the concrete sidewalk.

Segar recalled his fateful first meeting with Wex Jones, who apparently named one of the most famous comic strips in history while drunk as a sailor:

"Curley sent me there with a letter to Wex, a big six foot six... I got lost a couple of times, walked across the fire escape to get over there... into Wex Jones' office and I waited for oh, three, four hours. Wex Jones was out drunk and drunk as hell, as only Wex Jones could get. So he kept calling up his secretary there and the girl would tell him yes, I had been waiting a long time... Well, he finally came up. Curley had told him what I'd been doing in Chicago. He knew I had been doing theatrical stuff. He had a good head on him. He gave me the title, 'Thimble Theatre.'"

In *Thimble Theatre*, King Features Syndicate—with their abiding interest in movies and practice of duplicating successful strips—likely sought to emulate their feature, *Midget Movies* (1918-1921), by Ed Wheelan. In 1921, Wheelan took his feature to a rival syndicate and renamed it *Minute Movies*. In 1923, King Features launched yet another cinema-based comic strip with an alliterative title, *Fillum Fables*, by a young Chester Gould. It must have made sense to assign Segar, who had drawn the Chaplin strip and burlesqued films in *Looping the Loop*, an entertainment-themed comic.

The first *Thimble Theatre* appeared in the daily papers on December 19, 1919. The strip started out as a take-off of schmaltzy damsel-in-distress plays and serial movies. However, Segar's knack for character-driven comedy emerged, and the series quickly shed its original concept. Olive Oyl appears from the start. Ham Gravy shows up soon after, and in a few weeks Castor Oyl joins the cast, his I.Q. as short as Ham Gravy's nose is long (Segar once said he was eating a banana when he first drew Ham Gravy, which gave him the idea for the extended proboscis). In time, Segar brought Olive's parents into the strip, Cole Oyl and—in a nod to Milt Gross and his *Banana Oil* comic strip—Nana Oyl. In the late 1920s, Castor took a wife, Cylinda Oyl, and an uncle named Lubry Kent Oyl showed up in 1928.

In the first years of *Thimble Theatre*, Segar's art improved. His rendering, brushwork, lettering and ballooning, background details and use of cartoon conventions such as sound effects grew more sophisticated. His characters and objects slowly acquired the familiar, humorous rounded aspect of his mature work. Segar also developed as a writer and storyteller, experimenting with longer stories. On July 31, 1922, the first *Thimble Theatre* madcap adventure began—a three-month story. The strip announced: "GREAT GOBS OF GOLD lie hidden in the jungles of Africa and Hamgravy, Oliveoyl, and Castoroyl are going to search for it." (In the early days, the characters' names sometimes ran as single words)

From December 1919 to sometime in 1923, Segar worked in the Hearst art room in New York alongside George Herriman, Walter Hoban, Harry Hershfield, Tom McNamara, and Cliff Sterrett. There were also younger, newer cartoonists, including Walter Berndt, Jack Callahan and John Paul Arnot. Segar loved the outdoors and fishing. (Hunting and fishing became a recurring theme in the soon-to-come *Thimble Theatre* Sundays.) He took to ducking out of the office with Berndt to take a ferry to New Jersey and fish along the Hudson River. When management noticed this, they decided Segar had time to produce a second comic strip, and so *The Five Fifteen* was born.

The Five Fifteen ran weekdays between February 9, 1921 and February 17, 1925. The strip often turns on the conflict between short, potato-nosed Sappo and his taller, plump wife, Myrtle, named after Segar's spouse. A growing middle class was moving out to the suburbs, and the strip, named for the evening train home, was likely designed to be read by these commuters. The gags often take place on the train.

Sometime around 1923, Segar left New York City in search of more pleasant surroundings. After a short time in Florida, the Segars moved to Hollywood for a few years. The New York office noticed Segar's steady improvements on his signature strip and assigned him a *Thimble Theatre* Sunday page starting on January 25, 1925. The early Sundays are low key compared to pages from the 1930s. Segar's penchant for outlandish gags, however, is on full display. In the first Sunday page, a comically paranoid Ham Gravy is seeking a clerk for his shoe store who won't steal from him. He hires a man who has no feet and bizarrely stands on wooden boards strapped to his legs. The punchline comes when Castor declares he will use the same approach when hiring a clerk in his hat store. The page offers an escalation of interlocked gags as carefully structured as a Chaplin two-reeler. It had taken nearly ten years, but Segar had finally matched Chaplin's humor in the funny papers.

In 1926, King Features ordered their Sunday page cartoonists to add a new, smaller strip to their pages. These were called "toppers," even though they sometimes ran underneath the main attraction. The change allowed King Features to effectively double the number of titles they sold, without any increase in page space. For his new 1926 topper strip, Segar brought John and Myrtle Sappo back (*The Five Fifteen* had been canceled about a year earlier) and named the strip *Sappo*. Except for a few short periods, *Sappo* ran above *Thimble Theatre* from 1926 to 1947.

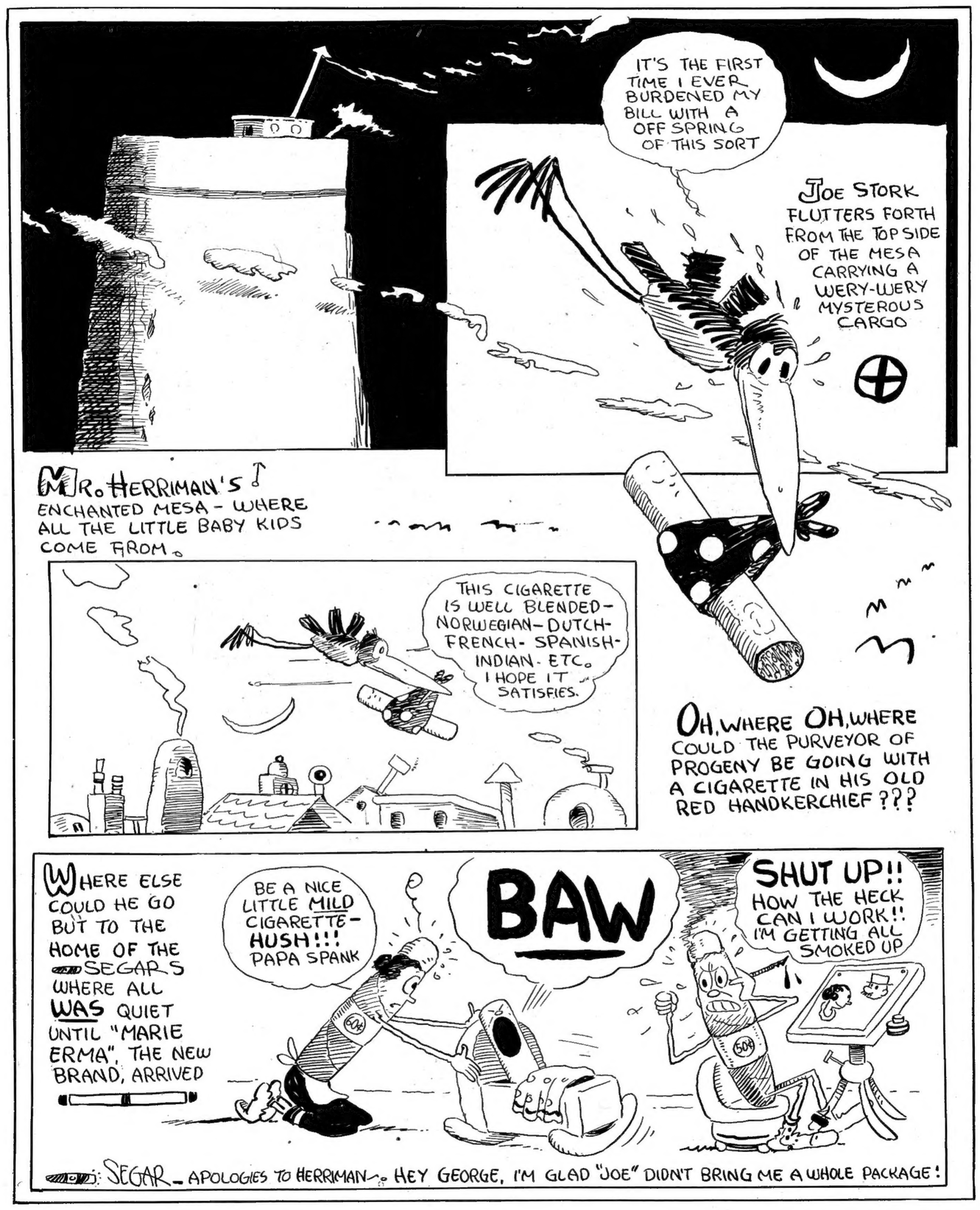
By 1928, the Segars had permanently settled in Santa Monica, about 15 miles west of Los Angeles, on the Pacific coast. In the 1920s, Santa Monica became an oceanside haven for Hollywood movie stars and other wealthy pleasure seekers, including Marion Davies, love interest of Segar's boss, Hearst. Bordering on the Pacific Ocean, Santa Monica boasted a 1400-foot fishing pier, which appealed to Segar, who had grown up near the water. He became a member of the Santa Monica Rod and Reel Club and mentioned the organization in his comics several times. In 1932, Segar got ink in the local paper—not for his comic strip, but for catching forty-eight yellowfin in a session at the pier.

Santa Monica offered Segar a vibrant playground, which enhanced his work. He belonged to local duck and skeet clubs, where he hung out with movie stars like Clark Gable and Gary Cooper. The Pleasure Pier, an amusement center built in 1916 as an adjunct to the fishing pier, featured a giant roller coaster, a carousel, attractions like bowling and billiards (a Segar favorite), and seaside burger joints of the type later run by Rough-House in *Thimble Theatre*. It regularly drew all manner of odd characters, versions of whom often ended up in the strip. Here Segar befriended an artist who gave him lessons and cultivated in him an interest in painting and sketching. It was in this pleasant seaside town Segar created the 1928-1930 *Thimble Theatre* pages included in this volume, Popeye the Sailor, and the rest of his comics up until the time of his death from portal cirrhosis, October 13, 1938, at the age of 43.

E.C. Segar, c. 1931

The Sunday pages in the years just before Popeye came aboard are very nearly as good as Segar's Popeye-era pages. (Though he appeared in the dailies starting in January 1929, his first Sunday funnies appearance occurred March 2, 1930.) In particular, the two-year epic in which Castor Oyl, Olive Oyl, and Ham Gravy madly wander around the vast American desert, encountering cowboys, Indians, dinosaurs, and a movie production company, is a lost treasure. As they battle desert madness and all manner of life-threatening situations, Olive, Castor, and Ham become funnier and funnier. Segar once said, "I claim that pathos is the best background for humor. Tragedy and comedy are so closely related it is only a step from one to the other. The deeper the plot, the more chance for humor." Segar's 1928-1930 desert saga would almost certainly have been hailed as a comedy classic had it not languished in the long shadows cast by Segar's even greater later work. The 1930s *Thimble Theatre* comics have seen multiple printings over the decades, but the earlier Sundays appearing in this volume are reprinted for the first time in almost ninety years. Tell the whole popeyed world: there are more great Segar comics!

Paul C. Tumey is the author of *Screwball! The Cartoonists Who Made the Funnies Funny* (IDW Library of American Comics, 2018). He contributed to Sunday Press's *Society Is Nix; Dick Tracy: Colorful Cases of the 1930s;* and *Foolish Questions & Other Odd Observations*. He co-edited *The Art of Rube Goldberg* (Abrams ComicArts, 2014) and was a contributing editor and essayist for *King of the Comics: One Hundred Years of King Features Syndicate* (IDW Library of American Comics, 2015). He lives in Seattle with his family and several piles of crumbling old newsprint.



Segar announces the birth of his daughter with an homage to George Herriman; from *Circulation* magazine, September 1922.

Segar "Rocks"

THIMBLE THEATRE TOURS COCONINO COUNTY

By JEET HEER

In the *Thimble Theatre* Sunday page for April 8, 1928, Castor Oyl, brother of Olive and future business partner of Popeye, haggardly sweats it out in an unnamed desert. With a tip of his hat to the master, cartoonist E.C. Segar lets the audience figure out exactly where Castor is. "@!!** desert," Castor complains. "Nothing but bones, cacti, sand, and 'Herriman rocks.'" With that wink to the creator of *Krazy Kat*, Segar let us know that Castor wasn't in any old desert: he was in Coconino County or its near environment. For comic strip fans, Coconino County is the home of Herriman's animal menagerie, most famously Krazy Kat and Ignatz Mouse. Herriman's genius owed much to the actual Coconino as well as to Monument Valley. The surrealism of *Krazy Kat*, with its ever-shifting backgrounds, its weird rock formations, its flights into Navaho patois and mythology, was a product of Herriman's deep love for the great American desert.

By using the name "Herriman rocks," Segar was admitting he was working on well-trodden ground when he moved Castor Oyl and the rest of the *Thimble Theatre* troupe out West for a two-year sojourn. In using the western desert as a backdrop, Segar was following in footsteps that he revered. Herriman was more to him than just an elder colleague in the Hearst stable. Segar once said of Herriman, "He is the greatest artist that ever lived."

As much as he worshipped Herriman, Segar didn't dare imitate him. Segar borrowed the landscape of *Krazy Kat*, but put it to very different ends. Partly this was a matter of good sense: Herriman's idiosyncratic work, as personal as a fingerprint, couldn't be copied.

But more than that, Herriman and Segar had polar opposite narrative sensibilities. Herriman was a night-time artist: dreamy, ethereal, fey, unmatched in his ability to capture ineffable moods. Segar was a daylight artist: a materialist, whose grabby and grubby characters all act out of sordid desperation, often hunting for gold or other hard, tangible goods. Even when they search for love, Segar's characters are very interested in the physical manifestations of desire rather than spiritual connections.

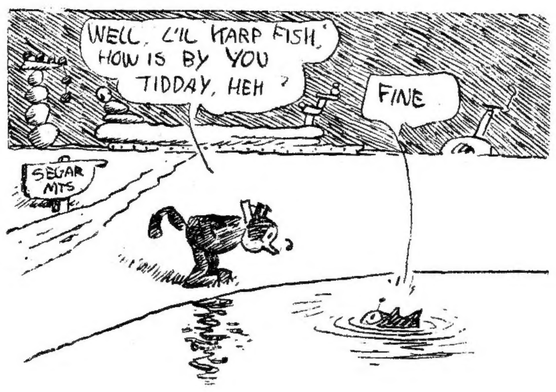
The title of the strip is the key: *Thimble Theatre*. Segar was the cartoonist as theater director. The "Herriman rocks" were part of the stagecraft. They were what Segar needed to suggest the setting, along with the recurring bleached bones (often the horns and ribs of some long-dead cattle), the scattered shrubbery, the odd cactus, the sandy ochre foreground, the big blue sky. With a few simple elements, Segar was able to suggest a vast, overpowering landscape.

It is a measure of how far Segar had come that by 1928 he was able to reinvent a landscape already used by so many formidable cartoonists. Segar's own mastery was hard-won. He had perhaps the longest apprentice period of any major cartoonist. His early work displayed only minimal competence. As the late critic Donald Phelps noted in his 2001 book, *Reading the Funnies*, "From the mid-1910s until the beginning of the '20s, the drawing remains hesitant and gawkish; timidly arranging and directing the doodle-ruled forms of the characters, who seem always on the threshold of reverting to the linked jellybeans, or semi-collapsed balloons, of the their basic shape."

Indeed, even when he achieved his mature style in the late 1920s, Segar continued to be amazed at the fundamental cartoonist trick that a few squiggles can be transformed into a recognizable form. The magical mutability of cartoons was a recurring subject that bewildered John Sappo, the title character of the top strip *Sappo*, as he pondered the craft of Segar's alter ego, the genial cartoonist Mr. Squeem. "That's the trouble with you wisecrackin' cartoonists," Sappo laments. "You say one thing and mean another."

Sappo, like Castor Oyl and so many of Segar's characters, has no irony or guile. He's baldly naked in pursuit of his goals (poker winnings, a share of the fortune his wife has inherited). Segar loved low-minded schemers, characters who relentlessly and remorselessly pursued their agenda, even to the point of viciousness. To be sure, Segar wasn't the only cartoonist who dealt with amoral riff-raff. *Thimble Theatre* belonged to an entire tradition of sporting strips that included *Mutt and Jeff*, *Barney Google* and *Moon Mullins*.

What set Segar apart from this tradition was his sheer audacity. He was willing to push his characters to the edge of absurdity and beyond. Perhaps empowered by the



A Herriman nod to Segar, September 13, 1928

conviction that cartoons were, at the end of the day, nothing but lines on paper, Segar would create situations where his characters do and say just about anything. Sappo, at one point, fakes his own suicide to fool his wife. Castor Oyl's unsentimental streak can be seen in the way he lops off the head of a dinosaur that annoyed him.

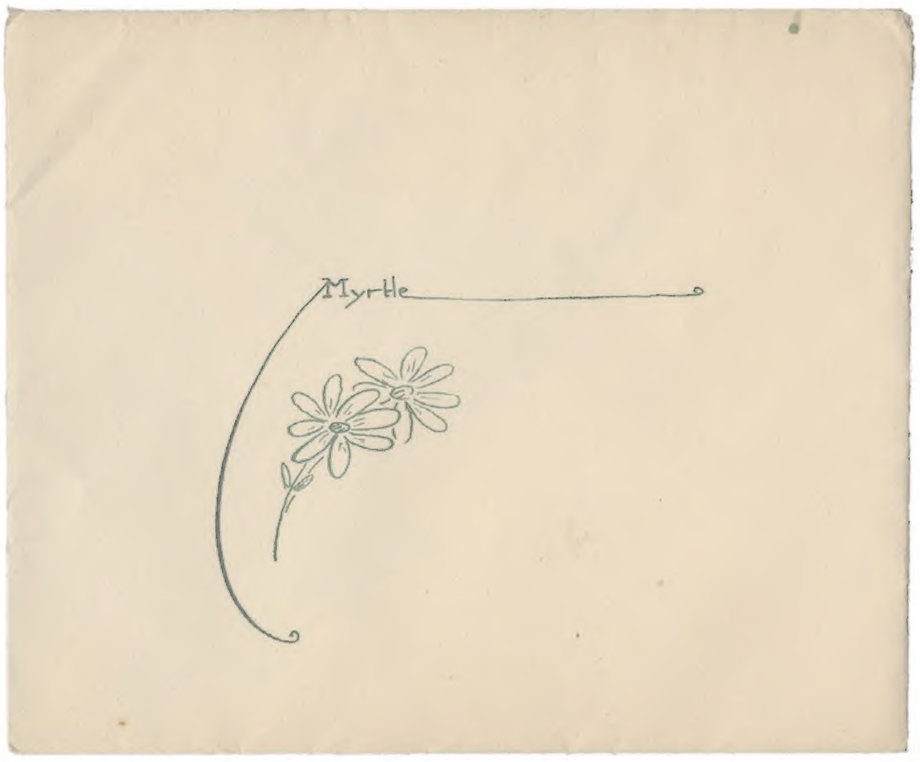
Segar liked to push his characters in crazy situations to test their limits. In doing so, he sometimes showed that a seeming scoundrel has limits, as Castor Oyl and Ham Gravy discover in their ill-fated attempts to become bandits.

With his pint-sized frame and outsized emotions, Castor Oyl vividly embodied the Segarian life-principle of unfettered appetite. Castor's hucksterism also made him a perfect vehicle for one of Segar's greatest gifts, his verbal gusto. Fittingly, it is Castor who pays most eloquent tribute to the great desert that Segar made his own.

"The desert does not give up its beauty to those who are blind to nature but to the thinking eye all things are glorious," Castor declaims, while standing on rocks that serve as his pulpit. "I love the great open spaces where boys are boys, and men are men, and women are – are – are – mirrors, reflecting the marvelous beauty of nature's handiwork." Castor's speech is over-the-top, but what other words can capture the goofy grandeur of Segar's world?

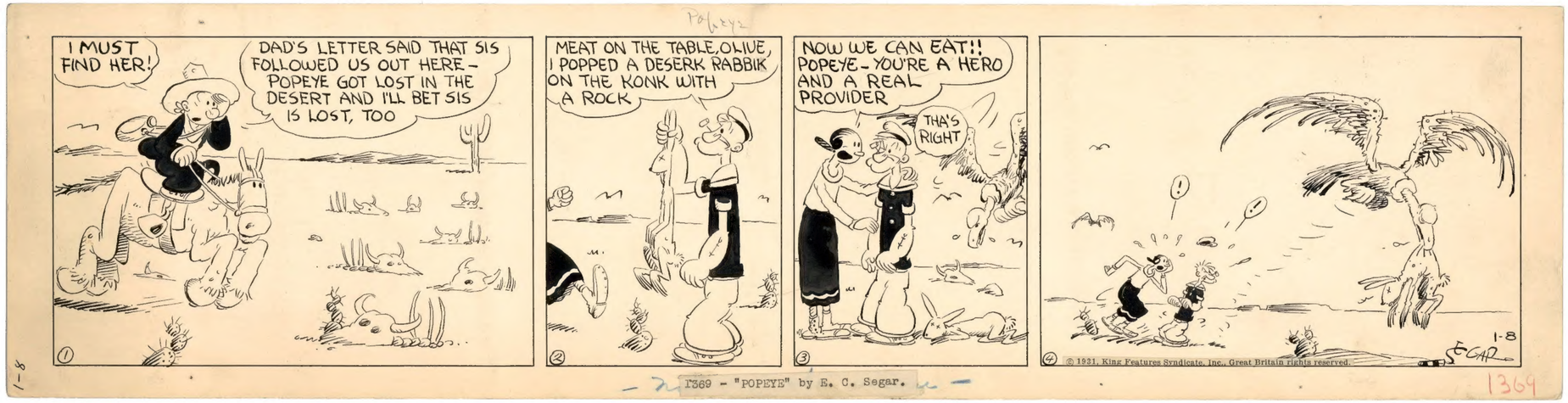
Jeet Heer is a senior editor at *The New Republic*, the author and editor of many books, and a frequent Sunday Press contributor. With Chris Oliveros and Chris Ware, he's co-edited the Walt and Skeezix series from Drawn and Quarterly, which so far has seven volumes.

The Segar family took regular camping trips in the West, yielding a series of oils and watercolors. Comics influenced by these trips can be seen in the *Thimble Theatre* Sundays of March 1928.



A Segar Card Collection

Segar often drew one-of-a-kind postcards and greeting cards for his friends and family, such as the elegant and elaborate birthday card (left) for his wife and Christmas cards (below) for his parents.
From the collection of George Michalski



A year after the stories printed in this volume, Castor Oyl returned to the desert with his sister, Olive, and her sailor boyfriend; a sojourn from the daily comics of 1931. (Courtesy of Bernard Mahé/Galerie du 9ème Art)

How the West was 'Tooned

By MICHAEL TISSERAND

When, in 1928, E.C. Segar sent Castor Oyl into the great American desert, he was placing him on a trail that had seen more than its share of plops and spins and zip-pows.

Movie director John Ford usually gets credit for introducing the desert to audiences in films such as *Stagecoach* and *The Searchers*. Cartoonists, however, were there first. Moreover, comics offered early views of the West that were richer and more complex than most anything in early films. And, with a few possible exceptions, such as Buster Keaton's *Go West* and Laurel and Hardy's *Way Out West*, they were funnier.

Early Western cartoonists include C.W. Kahles, who in 1906 introduced the cliff-hanger comic *Hairbreadth Harry* with a Western tale of Harry saving a prospector. As Maurice Horn shows in his book *Comics of the American West*, Kahles was followed by Western yarns in Harry Hershfield's *Desperate Desmond* and Rube Goldberg's *Boob McNutt*, as well as in both Rudolph Dirks and Harold Knerr's versions of *The Katzenjammer Kids*. Still more comical desert adventures would be seen in Sidney Smith's *The Gumps* and in *Mickey Mouse* as written and drawn by the Utah-born Floyd Gottfredson.

But the story of comics and the West really begins with James "Jimmy" Swinnerton. Born in California in 1875, Swinnerton was the first cartoonist to develop a deep, personal and abiding relationship with the West. Swinnerton was as enraptured by the face of the desert as one is by the face of a beloved, and he devoted his twin careers of cartooning and painting to exploring its lights and shadows, its mysteries and its humor.

In doing so, Swinnerton reached far beyond the simple adventure tales that dominated other Westerns of his day. A sharp satirist, he would lampoon the mythologies of the West at the same time that he celebrated Native American cultures and art traditions. His devotion would influence many others, including Rudolph Dirks, George Herriman and Segar, and point the way to other Western tales to emerge in comics generations later.

Swinnerton's desert sojourn began with a diagnosis of tuberculosis. His failing health prompted William Randolph Hearst to banish one of his favorite employees from New York City and its bad habits. Hearst placed Swinnerton on a train headed straight into the pure, dry air of the desert, and Swinnerton never looked back. In a letter published in the *New York Evening Journal* in 1911, he compared breathing city air to breathing oil and said a visit to the desert would make anyone forget the "slops and false perfume of the big town."

Much humor in early Swinnerton comics such as *And Sam Laughed!* emerged from his skillful mockery of the hypocrisies baked into society's upper crusts. Swinnerton expanded his comedic horizons when he brought his popular feature *Little Jimmy* out of small towns and onto the desert plains. Panels included flora and fauna drawn with loving detail and historic landmarks—some of which had only been recently "discovered" by white explorers—that were rendered with archeological precision. It was in *Little Jimmy* that most Americans first glimpsed the cliff dwellings of the Ancestral Puebloans, pondering with Jimmy how the "magic men could do many very wonderful things."

In nearly three months' worth of *Little Jimmy* Sunday episodes, Swinnerton chronicled, with both humor and marvel, his own observations of Navajo (or Diné) culture. In them, he offered a remarkably nuanced view of Native Americans—especially for nine panels in a newspaper comics supplement in 1913.

One of George Herriman's tributes to E.C. Segar; from the *Krazy Kat* daily comic, September 14, 1928

That same year, Swinnerton's friend George Herriman started adding Indian characters into his daily comic, *The Dingbat Family*. Generally, these were little more than stock caricatures of hook-nosed men wrapped in Navajo blankets. Yet within a few years, Herriman's masterpiece *Krazy Kat* would show how much Herriman, like Swinnerton, had immersed himself in the Southwest. The self-effacing Herriman rarely spoke too seriously about *Krazy Kat*, but he made an exception when asked about his desert landscapes. "That's the country I love and that's the way I see it," he told journalist Mary Landenberger. "I don't think Krazy's readers care anything about that part of the strip. But it's very important to me and I like it nearly as well as the characters themselves."

Herriman traveled west as often as he could. In Kayenta, Arizona, he stayed with close friends John and Louisa Wetherill, who were famed explorers, traders and independent scholars of the region and its cultures. In 1922, on what must be one of the grandest adventures ever by a group of cartoonists, Swinnerton, Herriman, Dirks, and other friends (including photographer Dorothea Lange and her husband, painter Maynard Dixon) undertook a five-week journey on horseback into the deserts of northern Arizona and southern Utah through what is now the Navajo National Monument. Being who they were, they also engaged in hijinks along the way. At one point, Dirks dashed ahead to scratch Hans and Fritz Katzenjammer onto a small rock, leaving it on the trail to be "discovered" as an ancient artifact.

One can imagine Segar jealously listening to tales of this trip when, the following year, he sent Castor Oyl out on his own desert misadventures. From the start, however, it did not go well for Segar's hero. "Nothing but sand," Castor Oyl pants in an early strip under the blazing sun. "Nothing but rocks. Nothing but cacti. Nothing but bones! Bones! Bones!"

Segar never acquired Swinnerton's or Herriman's personal knowledge of the Southwest and its secrets. Yet the region would serve as the perfect backdrop for Segar's singular talent for creating little satires of masculinity. "I know the great open spaces—I know the ways of this 'he-man's land,'" boasts Castor Oyl right before falling on his face in one misadventure after another. Segar's desert is a place of nose-tweaking vultures and hunts for "mirage water"; if fool's gold did not exist already, it's likely Segar would have invented it.

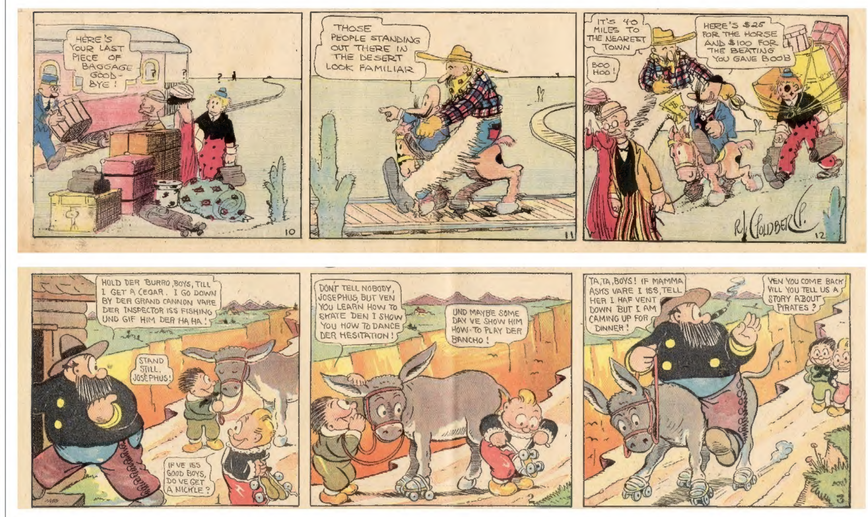
Segar and Herriman would offer affectionate nods to each other in their work, with "Herriman rocks" showing up in Segar's world and "Segar Mountains" in Herriman's. Visually, Segar's desert formations owe much to Herriman's vision of the desert. A sly Segar story about Castor Oyl and Ham Gravy's botched attempt to make a few bucks off tourists by showing them a "Ham Gravy Canyon" ends with a panel of a Ham Gravy-like rock formation that is one of Segar's most Herriman-influenced drawings, calling to mind an animated desert in *Krazy Kat* in which Joshua trees might suddenly dance and the giant shale-and-sandstone Mittens break out in applause. (Segar offers yet another nod to Herriman when he has Castor Oyl stealing a calf and promising its mother that Joe Stork will bring her another.)

In one brief but regrettable tale, however, Segar reveals he is not immune to the casual racism and sexism that is part of the DNA of many of our most treasured comedies. The introduction of "Little Minnyhoho" and subsequent jokes based around her perceived unattractiveness call to mind the unfortunate slapstick sequence in John Ford's *The Searchers* in which an Indian woman, recently married to a white man, is violently kicked down a hill—for laughs. Though notably in Segar's desert stories, it is the Western interlopers Castor Oyl and Ham Gravy who are usually the hapless ones, getting bum deals from ranchers and Indians alike.

After Castor Oyl's multiple misadventures and the return of Ham Gravy to find Olive Oyl in the arms of—oops, no spoilers—Segar, aside from a brief series in the *Thimble Theatre* daily comics, would leave the desert to Swinnerton and Herriman and a few select others. These included Frank King, who drew a remarkable Arizona series in *Gasoline Alley* that included the Wetherills as characters. More complex views of American Indian life in comics would be later seen with the emergence of Indian cartoonists such as Ricardo Café, Marty Two Bulls, and Phil Hughte, whose *A Zuni Artist Looks at Frank Hamilton Cushing* is a minor classic in cultural table-turning. The two-volume collection *Moonshot* would also highlight indigenous cartoonists and their work.

In the hands of cartoonists, the story of the West is a complicated tale of promises made and promises broken, of dreams and dust, of outlaws and greed and city stooges chasing down the next mirage. And, if we're really lucky, we might still hear a few loud laughs echoing off the Ham Gravy Canyon walls. As Jimmy Swinnerton once said of the desert, "It's a great place if you know how to treat it."

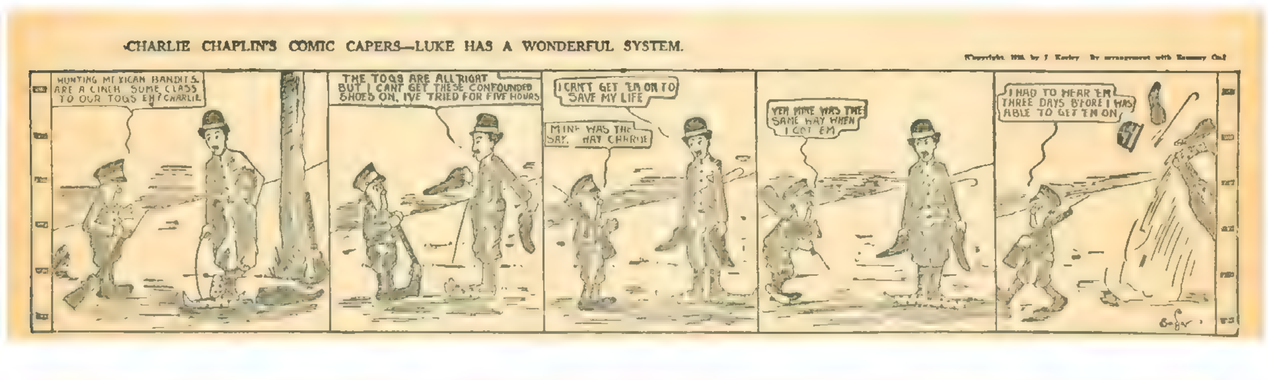
MICHAEL TISSERAND is the author of the Eisner Award-winning biography, *Krazy: George Herriman, a Life in Black and White*. His website is www.michaeltisserand.com



TOP: Rube Goldberg's *Boob McNutt* arrives in the Southwest (December 18, 1922); ABOVE: *The Katzenjammer Kids* tour the Grand Canyon (August 22, 1915)

In 1913, James Swinnerton took his popular *Jimmy* character to the Southwest, where the artist celebrated the home of the Navajo with magnificent detailed artwork and stories of humor and pathos.

CHICAGO SUNDAY HERALD



Segar and The Little Tramp

Charlie Chaplin's Comic Capers was originated by Stewart W. Carothers in March of 1915. E.C. Segar took over the daily strip for six months in 1916 and penned the Sunday page from March 1916 to September 1917, when the strip ended. Compared to his later work, Segar's stories were simplistic and the artwork rough and derivative, but his work on a seven-day strip with recurring characters gave him the foundation for his *Thimble Theatre* success. A series of popular paperback books reprinted the daily strips within a few years of their first publication. The first book, seen here at left, featured the earliest Segar daily comics. On the following pages are Segar Sunday comics from July and September, 1916.

CHARLIE CHAPLIN'S COMIC CAPERS

CHARLIE CHAPLIN'S COMIC CAPERS

SAY KID- SEE THIS LETTER? IT'S FROM MR. BIGLEAGUER SAYING HE WANTS ME TO SIGN UP WITH HIM AS PITCHER, AT A SALARY OF 50,000 BUCKS PER SEASON. AN' I DON'T EVEN KNOW THE MAN

BUNK- YOU WOULDN'T MAKE A KNOT HOLE IN A BALL-PARK FENCE

JUST TAKE THIS TIP FROM ME, SON- YOU'RE WAY BENEATH MY CLASS, NOW SHOW A LITTLE SPEED AN' BEAT IT, SEE!

SAY, LISTEN- IF THE WORST PITCHER IN THE GAME GOT $500 A DAY, YOU WOULDN'T BE WORTH 15¢ A WEEK.

A GREAT BALL PLAYER LIKE ME SHOULD NOT ENDURE SUCH-

-BEASTLY PESTS!

SOMEBODY'S GONNA HAVE A HEADACHE, I SAY.

POW

CATCH 'IM! CATCH 'IM!

WHAT IT TAKES TO GET I'M I GOT

I GOT 'IM

HOLD 'IM

THE IDEA OF THAT LITTLE TOAD BUSTING A BRICK ON A GREAT BALL PLAYER'S HEAD

I GOTCHA, NOW DON'T TRY TO ESCAPE

?

ANYBODY THAT CAN THROW A BRICK LIKE YOU DID, DESERVES A POSITION AS PITCHER ON MY BASEBALL TEAM. MY NAME IS BIGLEAGUER.

SURE

THE THIMBLE THEATRE

Now Showing "Oh! Sucha Nut"

The Gal.....Olive Oyl
The Willain.....Willie Wormwood
The Nut.....Harold Hamgravy

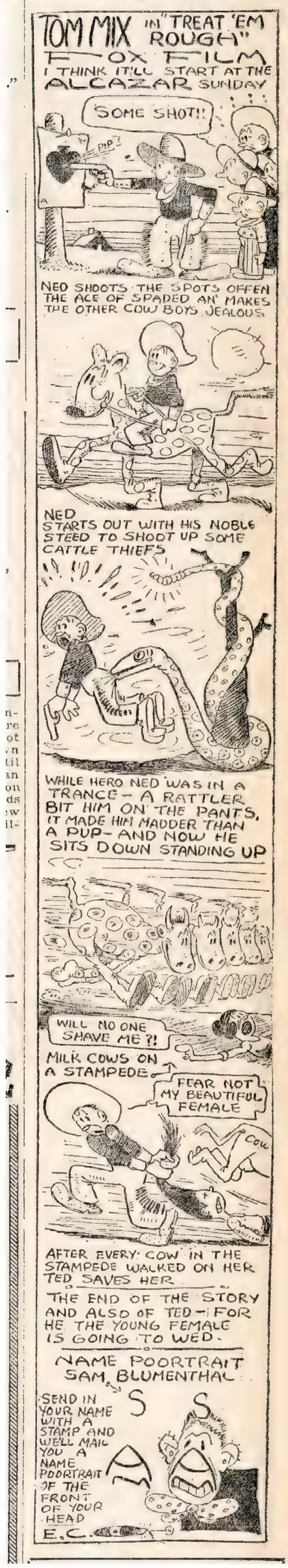
Copyright, 1919, King Features Syndicate, Inc.

Segar and the Movies

Segar began his comics career in the movies. Literally. As a teenager he drew cartoons for silent movie theater slides. His first regular comic strip series was *Charlie Chaplin's Comic Capers*. When Segar left the *Chicago Herald*, Arthur Brisbane enlisted him to draw "*Looping the Loop*," a daily strip about the city's movies and entertainment for Hearst's *Chicago American*. Then, in 1919, he penned his own "small screen" creation for the newspapers, *Thimble Theatre*. For the first few months, the strip used a movie theater premise, including listing the "cast." Other movie-based comic strips of the era included Ed Wheelan's *Midget Movies* (later *Minute Movies*) and *Fillum Fables*, by another young Chicago cartoonist, Chester Gould, creator of *Dick Tracy*.

"Looping the Loop"

BY E. C. SEGAR.



HAPPENINGS IN SOCIETY

Miss Lucy Jewett in Bridal Party in Washington

Miss Lucy Jewett, daughter of Mr. and Mrs. S. H. Jewett, 1317 North State st., will be a member of the bridal party of Miss Catherina Harlow, daughter of Mr. and Mrs. Richard Harlow of Washington, to Lieut. Commander Theodore Stark Wilkinson II. The wedding is set Dec. 17 and will take place in St. [illegible]'s Church, Washington. Among [illegible] others in the bride's retinue are Mrs. Sylvanus Stokes, jr. (Margaret Fahnestock), Mrs. Newbold Noyes, Miss Louise Thoron, Miss Harriet McKee and Miss Harriet Mckaim.

Miss Jewett is visiting in the East.

Mr. and Mrs. Francis S. Peabody [illegible] at the St. Regis in New York [illegible]

[illegible] J. Chalmers, ever resourceful in managing her many philanthropic enterprises, particularly [illegible] Country Home for Destitute Crippled Children at Prince Crossing, has hit upon the scheme for engaging Chicago high school boys to act as taggers in the tag day next Monday for the benefit of the handicapped children at this home. Mrs. Chalmers addressed the boys at Lane Tech High School yesterday on the curative and educational work involved in the care of the destitute crippled children and at the close of her talk more than 100 boys volunteered their services. Mrs. Chalmers will repeat her talk before other groups of boys

Arthur Heun is in California supervising the completion of Miss Lolita Armour's new bungalow near Santa Barbara.

Mrs. Hamilton McCormick, Mrs. Joseph B. Long and Mrs. William Burton have been added to the list of box holders for the Victory Ball next Saturday evening at the Palmer House for the benefit of the Arts Club, which maintains the Artists' Guild, [illegible]hon where the works of Chicago artists are sold.

The pageant, which will be in charge of Mrs. Kellogg [illegible] will precede the [illegible]neral dancing. John Alden Carpenter, who is in charge of the ball, announces that carnival dress is not [illegible]

The Fra Angelico group, in charge of Mrs. Lon Wall Moore, is to be one of the sensations of the evening. It will include Mrs. Tiara Dare V[illegible] Mrs. Elizabeth D. Groneloo, Mrs. Dorothy Dyrenforth Auracher, Mrs. Anita DeCampi Ronheld, Mr. Edward Jacobson, Mr. Max Schachner, Mr. Ronheld, Mr. Samuel Griswold and Mr. Arthur Fraser.

A number of dinners will precede the Victory Ball. Saturday night among those entertaining at the Casino being Mrs. C. Morse Ely for fourteen guests; Robert J. Dunham for fifty, Mrs. Lawrence Viles for twenty, Mrs. Julius Schwill for seventeen, Mrs. Richard T. Crane for six, Mrs. A. S. Peabody for six, Mrs. Jacob Baur for six, Mrs. Hale Holden for sixteen, Mrs. Hamilton McCormick for ten, Mrs. Thornhill-Broome for sixteen, Mrs. A. B. Dick for eight, Mrs. Joseph B. Long for six and Mrs. William Nitse for five.

Mme. Avril de Sainte Croix, secretary general of the National Council of Franch Women, will speak in Fullerton Hall next Saturday noon at the regular weekly free lecture arranged by the Alliance Francaise. Her subject will be "The French Women During the War." At the reception in the afternoon in the Alliance Club rooms, in compliment to Mme. Sainte Croix, Mrs. George Dixon will pour tea, and Mme. Hanna Butler will sing.

Mrs. Benjamin A. [illegible]senden is at the Chicago Beach Hotel for the Winter.

Mrs. Mark D. Goodman, 811 Drexel square, has just received a gold locket for distinguished service in soldier and sailor welfare work presented by Ramah Lodge No. 33, Independent Order B'Nai B'rith. The locket is similar to one presented last week by the same body to President Wilson as a testimonial of appreciation. Mrs. Goodman was the founder of the Mothers' Fund of the Mothers' Aid of the Chicago Lying-in Hospital and Dispensary.

The Cordon has cards out for a lecture next Saturday by Mrs. William P. Lucas, whose subject will be "Red Cross Work With French Children." Preceding the lecture Mrs. Lucas will be the club's guest for luncheon.

The Chicago Chapter United Daughters of the Confederacy will give a Victory Luncheon tomorrow in Stevens' Restaurant.

Miss Dorothy Brentano.

Photo by Shaw Studio.

Miss Dorothy Brentano, 1247 N. State st., is assisting Miss Doris Russell, who has charge of the French Shop in E. Washington st.

DRILL FOR ALL ANTIDOTE FOR BOLSHEVISM

Maj. Gen. Leonard Wood, commandant of Camp Funston, declared that universal military training is an antidote for Bolshevism, in a statement just made public. The general said in part:

"Universal military training is the greatest thing that has ever come before the nation. It tends toward the betterment of the race, physically and morally and from the standpoint of personal efficiency in every industry, line of labor and profession

ENDS CLASS FEELING.

"It tends to physical and moral betterment because it gives people A greater appreciation of their obligations as citizens and a better understanding of their fellow men.

"It tends toward a greater appreciation of the good qualities of our fellow men. A greater brotherhood of men is the direct result of universal training. And the greatest office of such training is the ironing out of the artificial and cheap distinctions between the so-called classes and groups of society. In this line it is the greatest agent that has ever come or that ever will come to our attention.

IS WAR WAR PREVENTIVE.

"It will have the strongest conceivable influence against war, because every one will have a part in the national defense and every one will be prepared. The people will be more anxious to maintain peace, but if war should be forced upon the people they will be ready and able to terminate it with the smallest possible loss of life.

"No one class in the country is more vitally interested in this matter than women. Woman's first interest is keeping and protecting that which she brought into the world. Her interest is in keeping peace, and if a just war should be forced, to do the job well, with the minimum loss of life. The women want to know how to do that, and how to do it well."

FILM NEWS AND REVIEWS

Bill Hart in a Swift Comedy, "Branding Broadway"

By Rob Reel.

He's here, as advertised. Bill Hart in his soup and fish.

"Branding Broadway" is a comedy that doesn't stop for breath. From the time Bill is shoved into a box-car as the result of a cowboy prank, lands at the Grand Central Station (and, Bill, why the suitcase? You didn't have time to pack it before you got aboard) and timidly asks the traffic cop to help him across the street, until he rides a very skittish police horse hell-bent through Central Park after a taxi-cab containing one detective and a package of love letters, it's a whiz.

In New York, Bill answers an ad for a guardian for a rich man's son who's made seven tutors take the count in as many days.

"He'll clean you, too," warns the rich man.

"I can stand more cleanin' than a convention of hawgs," says Bill inelegantly. And has a miserable time getting into a hard-boiled shirt to give his charge an airing on the Biltmore roof and a grand time "cleanin'" him after they've been there for about two hours and twenty drinks.

Bill plays John Alden as well as nursemaid—and is the same kind of fool for luck, carrying the pretty waitress of the Wheat-Cake All-Night Restaurant back to his Arizona ranch.

Castle Theater now.

Mabel Normand.

Soon we'll see her as "Sis Hopkins." Just now she's "A Perfect 36" at the New Strand today, Madison Square tomorrow, Gold and Pastime tomorrow and Saturday.

'WHY I WOULD NOT MARRY'

Bargain sale! As long as they last, four turbulent Fox melodramas for the price of one!

With a plot paralleling that of "Eyes of Youth," in which Margaret Illington was recently seen here, "Why I Would Not Marry" is at the Rose Theater this week. Here, as in the Illington play, four men chime in chorus, "You're the only girl I ever loved," and she consults a crystal-gazer to see if they're spoofing her. Enter the four separate melodramas. For it appears that, no matter which suitor she chose, she was in for a lively time. Number one was a coward, number two a thief, number three a victim of Germany's late lamented secret service, number four a libertine.

Silently, one by one, their promises go up in smoke or incense or whatever and the girl—such a nice girl, Gladys Fox—no relation to William—decides for emancipation and running a department store instead of a husband.

Just here the tone of the picture switches from that of a morality play to farce comedy, the subtitles take on a George Ade flippancy and the nice girl goes into life partnership with a glib traveling salesman.

MOVIEGRAMS

When we tour the country in the stage production "Keep Her Smiling," says Mrs. Sidney Drew, "Mr. Drew and I shall carry with us portable lights, a property man and a camera man, and we'll pitch our tents and take scenes for our new series of Paramount comedies wherever I believe they will best fit into the stories we are making." A comedy a month, beginning with next month, is the pace the Drews have set for themselves.

There being neither wars nor wives to detain him, Doug's sailing for the south of France with ten members of his company, to film exteriors for three pictures.

June Elvidge is married—Lieut. Frank C. Badgley of the Canadian expeditionary forces, now in charge of the photographic section of the British bureau of information, is the man. Mr. and Mrs. Badgley are honeymooning in Ottawa.

While she was settling that little matter of Mary's contract, Mama Pickford thought she might just as well get one for Jack, too. So Jack, released from naval service, will make First National pictures now, too.

Monroe Salisbury has a grove of alligator pears on his California estate. "I eat one before doing a rob scene and I can cry buckets of crocodile tears," said he. Honest, he did.

FRANK DOUBLEDAY, BOOK PUBLISHER, WEDS IN N. Y.
By Universal Service.

NEW YORK, Dec. 5.—Frank N. Doubleday, the publisher, was married here yesterday to Miss Florence Van Wyck of New York. They will leave today for a honeymoon in France and England.

"Looping the Loop"

BY E. C. SEGAR.

AMUSEMENTS.

MAJESTIC SUPREME VAUDEVILLE
EVENINGS AT 8. MATS. AT 2
DERWENT HALL CAINE
CHIEF CAPUCHIAN. THE LEIGHTONS
LILLIAN FITZGERALD
FLANAGAN & EDWARDS
Gordon & Kern "Lewis ion"
Frederick V. Bowers' Annual Song Revue
NIGHTS 13c to $1 | Daily 13c to 50c | Mat. Sat. & Sun. 13c to 75c | Tel. Cent. 6340

OLYMPIC | Matinee Saturday
COHAN & HARRIS PRESENT
The Supreme Dramatic Success
Three Faces East
THE MOST FASCINATING Mystery Play EVER WRITTEN

CORT Mat. Sat. 50c to $1.50 Ev'gs 8:15. 50c to $2.00
SEASON'S BIG DRAMATIC SUCCESS
With Just One Punch After Another!
Messrs. Shubert's Sensational Production
THE LONG DASH
With ROBERT EDESON
"Full of startling, amazement and thrills."—News
"Three fleet and sassy acts."—Herald and Examiner

GREAT NORTHERN HIPPODROME
QUINCY St. and Jackson Blvd., Near State St.
Join the Popular Hipp Fans.
Continuous Performance Beginning at 11 A. M.
Special All Vaudeville Features at 11 to 1 and 5 to 7 P. M.
Vaudeville AND THE PLAY 1 to 3 or 7 to 11 P.M.
Great Northern Players in "FALS FIRST."
Days, 10c-20c, Except Sat., Sun. and Holidays
Nights Always 10-20-30 Cents. All Plus War Tax.
SPECIAL BILL FOR STOCK SHOW WEEK.

WOODS MATS. WED. & SAT. NITES 8:15.
"It will be your pleasant duty to attend
The Crowded Hour"
Said Percy Hammond in Tribune
MATINEE SATURDAY AT 2:15.

Columbia | MATS. EVES. | Burlesque
NOW | The Burlesque Wonder Show
NEXT WEEK—The Big Burlesque Review

PLAYHOUSE | 11 A. M. to 11 P. M. Daily, 25c and 50c Evenings, 50c
Mich. Av. and Van Buren
U. S. Govt. UNDER FOUR FLAGS
Presents
Scenes Which Led Up to the World's Peace

MADISON GARDENS Madison and Rockwell Sts.
ROLLER SKATING
Open Every Evening and Sunday Matinee

STAR & GARTER MADISON AT HALSTED ST.
BURLESQUE Irwin's Majestics
DAILY — 2.15-8.15

AMUSEMENTS

WESSELS & VOEGELI announce that the demand for seats for the
SPECIAL CONCERT
—by the—
CHICAGO SYMPHONY ORCHESTRA
—announced for—
Tuesday Evening, December 10
has been so great that
ANOTHER CONCERT
has been arranged for the following evening
WEDNESDAY AT 8:15 Dec. 11
(A feature of both Concerts will be HAROLD BAUER'S rendition of Saint-Saens' G Minor Concerto on the Duo-Art Piano.)
Tickets now on sale—$1.00 to $1.50. Boxes $7, $10

AUDITORIUM
GRAND OPERA
Cleofonte Campanini, General Director
Tonight, no performance. Fri., "CARMEN"; Sat. Mat., "LA GIOCONDA"; Night (Pop. Prices), "FAUST". Special Performance, Yvonne Gall Lawyer, Journet; Sun. Dec. 8, Another GALA SUNDAY CONCERT at Popular Prices. Mon. "ROMEO AND JULIET"; Tues., "TOSCA"; Wed., "LA TRAVIATA."
Mason & Hamlin Piano Used Exclusively.

CHICAGO ARENA
BROADWAY AT THORNDALE
Most Wonderful Ice Skating Palace in the World
ICE SKATING
Every Afternoon and Evening
ADMISSION 50c AND WAR TAX
Dancing Evenings 8 to 12
Except Monday and Tuesday
Additional Admission for Dancing
Saturday and Sunday

LA SALLE Last 3 Weeks
POP. MATINEE TODAY
Where Everything Is Bright and Gay
WILLIAM FRANCES
ROCK & WHITE
FROM ZIEGFELD MIDNIGHT FROLIC
"A bounteous $2 worth was enjoyed by all."
—PERCY HAMMOND in The Tribune.

Chicago's Foremost Theaters
Under Direction of LEE and J. J. SHUBERT
SHUBERT GARRICK | Tonight at 8:15 Mat. Saturday
"Whoever misses it—misses the chance of a lifetime."
—O. L. Hall, Chicago Journal.
"An incomparable volume of beautiful acting." —Amy Leslie, in Daily News.
LIONEL BARRYMORE
in "THE COPPERHEAD"

SHUBERT PRINCESS | LAST 5 TIMES Mat. Today $1
OSCAR WILDE'S Brilliant Comedy "An Ideal Husband"
Matinees Thurs. and Sat.
Next Monday, Dec. 9th
SEATS NOW ON SALE
GEORGE BROADHURST PRESENTS
—THE LAUGHING HIT—
'She Walked in Her Slee
With the Original New York Cast Including
Robert Ober | Isabel Irving
Arthur Aylesworth | Helene Lackaye
William Jefferson | Eva Williams

SHUBERT STUDEBAKER | Branch Box Office Lobby Garrick Theater Bldg.
NEXT MATINEE SATURDAY
"ONE OF THE SEASON'S BEST MUSICAL SHOWS."—Chicago Tribune
THE MELTING OF MOLLY

IMPERIAL MATS. TODAY AND SAT., 25c TO 50c
2nd BIG WEEK
NITES 25c to $1. "Seven Days' Leave"
SUN. MAT. 25c to 75c
Next Attraction—"OH, BOY!"

NATIONAL MATS. TODAY AND SAT., 25c TO 50c
La Salle Theater Success "OH, BOY"
NITES 25c to $1. SUN. MAT. 25c to 75c
Starting Next Sun.—"The Man Who Came Back"

VICTORIA MATINEE TODAY AND EVERY DAY
D. W. GRIFFITH'S
"HEARTS OF THE WORLD"
NITES 25c to $1. DAILY MATS. 20c to 75c

CHICAGO'S LEADING THEATERS
SEATS SOLD AT BOX OFFICES ONLY

POWERS' | Tonight at 8:15 Mat. Sat. at 2:15
Delighted Throngs Wildly Applaud
LAURETTE TAYLOR
in "HAPPINESS"
By J. HARTLEY MANNERS
"Best Acted Play in Chicago."
—Thos. Colins.

ILLINOIS LAST 4 TIMES
TONIGHT at 8:15 MAT. SAT. at 2:15
THE SPARKLING MUSICAL COMEDY
FLO-FLO
and her perfect "36" chorus
STARTING SUNDAY, DEC. 8
AMERICA'S BEST FUN
RAYMOND
HITCHCOCK
In His New Musical Revue
HITCHY KOO 1918
Chorus of Forty Under Twenty
SEAT SALE TODAY

COLONIAL LAST 3 WEEKS
TONIGHT at 8:15. MAT. SAT. at 2:15
FRED STONE
in "JACK O'LANTERN"
SEATS NOW FOR ENTIRE ENGAGEMENT

Jones, Linick & Schaefer's Theaters
RIALTO CONTINUOUS VAUDEVILLE
11 A. M. to 11 P. M. Come Any Time
McCONNELL & SIMPSON
"Marcelle" MUSICAL COMEDY
ROCKWELL & FOX VALENTINE VOX
McVicker's CONTINUOUS VAUDEVILLE
11 A. M. to 11 P. M.—Come Any Time
Fatty Arbuckle
in "THE SHERIFF" and
USUAL CONTINUOUS VAUDEVILLE
ORPHEUM, CONTINUOUS 9 A. M. to 12 P. M.
D. W. Griffith's "THE GREATEST THING IN LIFE"
OTHER BIG HEADLINERS

DAILY-PHOTO-PLAY-CALENDAR

DOWN TOWN.

ROSE
MADISON NEAR DEARBORN
ALL THIS WEEK
"Why I Would Not Marry"
THE STORY OF A GIRL WHO REFUSED TO BE SACRIFICED ON THE ALTAR OF GREED
—ALSO—
Roscoe (Fatty) Arbuckle
IN
"The Sheriff"

BEAUTIFUL BLACKSTONE THEATRE
NOW PLAYING
Twice Daily—2.15 and 8.15
MAMMOTH PHOTOPLAY
THE BIRTH OF A RACE
Story of a Great Peace
With Music by Joseph Breil, Composer of Music for "The Birth of a Nation" and "Intolerance"
ORCHESTRA OF 30 MUSICIANS
Magnificent Settings, Gorgeous Costumes, Thousands of Actors, Smiles, Tears, Thrill

ORPHEUM NOW
STATE STREET—NEAR MONROE
8 A. M. — CONTINUOUS — 12 P. M.
D. W. GRIFFITH'S
Latest Picture
"THE GREATEST THING IN LIFE"
With an Ideal Griffith Cast, Including
Lillian Gish, George Fawcett, Robt. Harron
Coming Saturday Madge Kennedy "PERFECT LADY"

READ ROB REEL'S NEWS AND REVIEWS OF THE MOTION PICTURE THEATERS EVERY DAY IN THE AMERICAN.

DOWNTOWN.

CASINO
THEATRE - 58 W. MADISON
NOW PLAYING
The Beauty of the Screen
MARY MacLAREN
in UNIVERSALS Sensational All Star Production "THE VANITY POOL"
You'll be fairly carried off your feet by a story of unusual dramatic situations. See it—it's worth while!
Also 3RD EPISODE of "THE LURE of the CIRCUS"

CASTLE
STATE AT MADISON
First Showing in United States of
WILLIAM S. HART
In his newest and greatest success
'Branding Broadway'
9 A. M. Continuous 12 P. M.

ALCAZAR
59 W. MADISON ST.
J. Warren Kerrigan
'Three X Gordon'
Also First Authentic Motion Pictures of the World Peace Celebration in Paris

BOSTON
32 N. CLARK ST.
CECIL B. DE MILLE'S
"THE SQUAW MAN"
ALSO PATHE NEWS NO. 67

BAND BOX Madison near La Salle
For Adults Only
"—AND THE CHILDREN PAY"
BIJOU DREAM CLARA KIMBALL YOUNG
114 S. State St. "The Road Through the Dark"

NORTH SIDE.

BRYN MAWR ETHLYN NESBIT
[illegible] Maur, nr. Broadway "The Woman Who Gave"
BUCKINGHAM ALICE BRADY
310 S. Clark St. "Her Great Chance"
BUSH MILDRED HARRIS
Lincoln and Robey "Borrowed Clothes"
DE LUXE Wilson Ave. "L" Station
(Paramount) LILA LEE in "SUCH A LITTLE PIRATE"
ROSEWOOD TOM MOORE
Lincoln & Montrose. The Woman Who Gave a Week"

NORTH SIDE.

RIVIERA
BALABAN and KATZ DIRECTORS
BROADWAY AND LAWRENCE
WHAT'S IN A NAME?
We respond—EVERYTHING—
if it lives up to its significance.
RIVIERA at once suggests esthetic joy, refreshment and scenic splendor.
THAT'S THE SPIRIT OF THE RIVIERA ENTERTAINMENT
Thurs., Fri., Sat., Sun.
Performance starts 2:30 P. M. (Sun. 1:30) with
AN ELABORATE MATINEE
Including all features of the evening.
The SQUAW MAN
Adapted from the stage play and directed by CECIL B. DEMILLE with an All-Star Paramount-Artcraft Cast
BRIEF PLAYLETS, TABLEAUX, NOVELTIES, RIVIERA TOPICAL REVIEW.
Starting Monday—A Griffith Production—Better than "Hearts of the World."
"The Greatest Thing in Life"

ACME 5241 N. CLARK ST. MATINEE DAILY
NAZIMOVA
"EYE FOR EYE"

HOWARD N. W. "L" Station at Howard St.
MATINEE AND EVENING
—Today and Tomorrow—
CHAS. CHAPLIN'S WIFE
MILDRED HARRIS
in "BORROWED CLOTHES"

WEST SIDE.

CENTRAL PARK
BALABAN and KATZ DIRECTORS
12TH and Central Park Av.
A THEATRE FOR MOTION PICTURES—NOT A MOTION PICTURE THEATRE.
That is to say—
The film is not all important.
Motion pictures have prominence in the CENTRAL PARK ENTERTAINMENT with artistic specialties, musical and theatrical
TODAY, TOMORROW AND SATURDAY
Continuous from 2 p. m. to almost midnight
PAULINE FREDERICK
A Daughter of the South
Central Park Topical Review
Brief Playlets, Tableaux, Novelties

HAMLIN
3826-28 W. MADISON
Tonight 7 to 11 P. M.
MARIE WALCAMP
"TONGS OF FLAME"
MACK SENNETT COMEDY
In a Class By Itself

MARSHALL SQUARE
22d and Marshall Blvd. Matinee and Evening
NAZIMOVA
"EYE FOR EYE"
Accompanied by Marshall Square Orchestra
Coming Tomorrow and Saturday, "The Squaw Man"

CRAWFORD 2 to 11:30 CRAWFORD at MADISON
BILLIE BURKE
"THE MAKE-BELIEVE WIFE"

MADISON SQ. 4732 W. Madison St. 6 to 11:30 P. M
EMMY WEHLEN
"HIS BONDED WIFE"

GOLD 3411 W. 12th St. Matinee and Night
GERALDINE FARRAR—"THE HELL CAT"

KEDZIE AHNEX Madison and Kedzie
GERALDINE FARRAR—"THE HELL CAT"

SAVOY RICK BEACH
Lathing Bill Hyde"
with WILL ROGERS

20th Century EVELYN NESBIT & RUSSELL THAW
12th & Central Park The Woman Who Gave

WEST SIDE.

BROADWAY-STRAND
12TH and PAULINA
Last Times Today and Tomorrow
THE GREAT
NAZIMOVA
in "EYE FOR AN EYE"
The Wonderful Accompaniment of the Broadway Strand Symphony Orchestra Makes This Production the Greatest Sensation of the Year.

SOUTH SIDE.

WOODLAWN
953-55 E. 63D STREET
—Matinee and Evening—
MARY MACLAREN
IN "VANITY POOL"
ALSO SUNSHINE COMEDY
COMING TOMORROW AND SATURDAY
A CECIL B. DE MILLE SPECIAL PRODUCTION
"THE SQUAW MAN"

HARVARD 63d St. & Harvard Matinee and Eve.
MITCHELL LEWIS
"NINE-TENTHS OF THE LAW"
DREXEL Matinee and Evening
836 E. 43rd St. "THE ROMANCE OF TARZAN"
E. A. R. ROBERT WARWICK
6839 Wentworth Av. "The Accidental Honeymoon"
HARPER 53rd and Harper
Matinee and Night
OLGA PETROVA—"THE PANTHER WOMAN"
JEFFERSON LILA LEE
1328 E. 55th St. "The Cruise of the Make-Believes"
LINDEN "LAFAYETTE, WE COME"
3rd St. at Halsted

MISCELLANEOUS.

ASCHER BROS
CHATEAU Broadway at Grace
Matinee and Evening
GERALDINE FARARR, "The Hell Cat"
Weekly Comedy
TERMINAL Lawrence and Spaulding
Today and Tomorrow
GERALDINE FARRAR, "The Hell Cat"
Weekly Comedy
ADELPHI Clark at Estes
Today and Tomorrow
NAZIMOVA, "Eye for Eye"
LANE COURT Center at Lane Court
Bryant Washburn, "The Gypsy Trail"
War Review (Paramount) Comedy
CALO Clark at Belmoral
ALICE BRADY, "Her Great Chance"
Burton Holmes Comedy
MILFORD Milwaukee at Crawford
MARY PICKFORD, "Caprice"
Weekly Comedy
METROPOLITAN Grand Blvd. at 47th St.
Last Times Today
NAZIMOVA, "Eye for an Eye"
OAKLAND SQ. Drexel at Oakwood Blvd.
East Times Today
Elliott Dexter and Theodore Roberts in "THE SQUAW MAN"
COLUMBUS Ashland Av. at 63rd St.
CECIL B DE MILLE'S
"Till I Come Back to You"
With an All-Star Cast. (Artcraft.)
PEERLESS Grand Blvd. at Oakwood Blvd
The Message That Was Heard Around the World
"La Fayette, We Come"
A Production that rivals masterpieces of the day.
KENWOOD 1225 E. 47th St.
Elliott Dexter and Theodore Roberts
"THE SQUAW MAN"
Weekly (Artcraft) Comedy
FROLIC 55th St. at Ellis Av.
Elliott Dexter and Theodore Roberts
"THE SQUAW MAN"
Weekly (Artcraft) Comedy
COSMOPOLITAN Halsted St. at 79th St.
Feature Photoplays with foremost stars
War News Chrystie Comedy

SOUTH SIDE.

JACKSON PARK
Stony Island Ave., at 67th St.
JAMES K. HACKETT
"ASHES OF LOVE"
PATHE NEWS
ADDED ATTRACTION MME. VEROBELL
Formerly of the Chicago Grand Opera Co., in New Songs.

NORTHWEST SIDE.

CRYSTAL North Av. nr. California
Continuous 1 to 11 P.M
GERALDINE FARRAR in "THE HELL CAT"
KARLOV Mat. & Eve.
1819 Armitage Av. HAVAKAWA
New Strand Division nr. Hoyne
MABEL NORMAND—"A PERFECT 36" 6:45 Continuous
OAKLEY 2320 W. Chicago Av.
CLARA WILLIAMS—"THE ONE WOMAN" 1:30 Continuous
PAULINA 1339 N. Paulina
1 P. M. Continuous
ALICE BRADY—"HER GREAT CHANGE"

MISCELLANEOUS.

DUBLINER & TRINZ AMUSEMENT CENTERS
PANTHEON
Sheridan Road at Wilson Ave.
CONTINUOUS 2 TO 11:30 P. M
PAULINE FREDERICK
"A Daughter of the South"
Covent Garden
2853 N. Clark St—1:30 to 11:30 P. M.
NAZIMOVA
"EYE FOR EYE"
MICHIGAN GARFIELD AND MICHIGAN.
2 to 11 P. M.
NAZIMOVA
In "EYE FOR EYE"
WEST END
121 N. CICERO—CONTINUOUS, 1:30 TO 11:30
LAST TIMES TODAY
THE BIG SENSATION
NAZIMOVA
—IN—
"EYE FOR EYE"
PERSHING Lincoln Ave. at Wilson
Matinee and Evening
HALE HAMILTON, "$5,000 an Hour"
Knickerbocker 6225 Broadway
1:30 to 11:30 P. M.
Bryant Washburn, "The Gypsy Trail"
LAKESIDE 4730 Sheridan Road
Evelyn Nesbit, "The Woman Who Gave"
Paramount 2638 Milwaukee Av.
1:30 to 11:30 P. M.
Mary Boland, "The Prodigal Wife"
BIOGRAPH 2433 Lincoln Ave.
1:30 to 11:30 P. M.
Bryant Washburn, "The Gypsy Trail"
VITAGRAPH 3157 Lincoln Ave.
1:30 to 11:30 P. M.
Clara Williams, "The One Woman"
OAK PARK Wisconsin Ave. Blk. So. "L" Sta.
Billie Burke, "The Make-Believe Wife"
ALWAYS THE BEST IN ENTERTAINMENT
READ ROB REEL'S NEWS AND REVIEWS EVERY DAY.

AMUSEMENTS.

OPEN DAILY
CONTINUOUS UNTIL DECEMBER 7
LIVE STOCK SHOW
8,000 Animal Aristocrats—Brilliant Horse Review—Spectacular Driving Exhibitions.
EVERY EVENING AT 8
THE HORSE SHOW
AND PARADE OF PRIZE WINNERS
Many New Features.
General Admission, 50c; Reserved Seats 50c and 75c Additional
Reserved Seats on Sale at Lyon & Healy, Jackson Blvd and Wabash Ave., and Marshall Field & Co., or at Entrance to Exposition Grounds, 42nd and Halsted Streets

PALACE Mat. Daily—15c to 50c
GREATER VAUDEVILLE Nights—15c to $1
Phone Majestic 7200
JOSEPH E. HOWARD
and His SONG-BIRD REVUE
MORAN & MACK BASTO & CLARK
GENARO & GOLD GLIDING O'MEARA
A. ROBINS & PARTNER
ROY HARRAH & JACQUELINA
Pat Rooney and Marion Bent

GEO. M. COHAN'S GRAND Matinee Saturday
CHAUNCEY OLCOTT
in GEO. M. COHAN'S New Comedy,
THE VOICE OF McCONNELL
Hear Olcott Sing Cohan's Latest Song Hits.

World's Greatest Skaters
Continuous 6 p.m. to 1 a.m. Luncheon show, 12:30
TERRACE GARDEN
CHICAGO'S WONDER RESTAURANT
Clark and Madison Sts

A full entertainment page from the *Chicago American* weekday newspaper, with E.C. Segar's popular commentary strip, *Looping the Loop*.

"Looping the Loop"

Since the 1890s, Chicago's downtown business district, circled by a ring of public transportation, has been called "The Loop." The Loop was also the center of entertainment, with the city's main theaters, music halls and movie houses within its perimeter. E.C. Segar's *Looping the Loop* got its name and most of its content from this district.

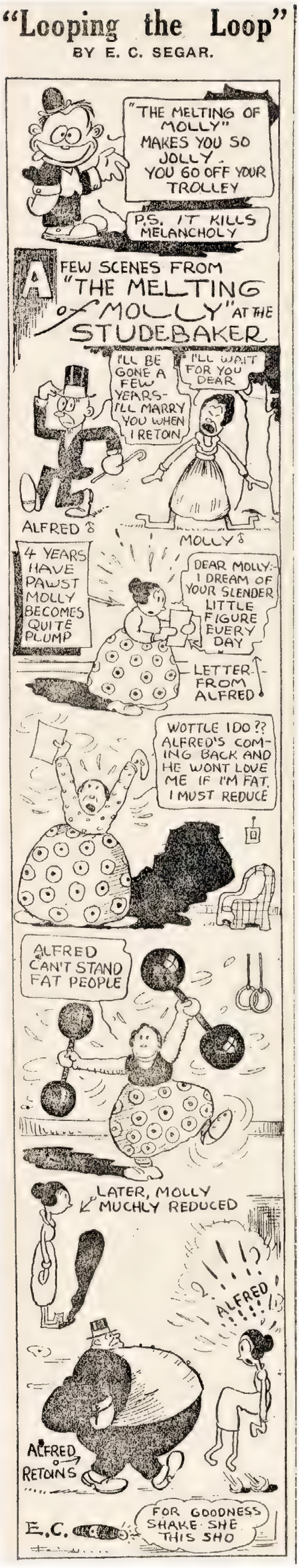
The title for this feature was suggested by William Hearst's right-hand man, Arthur Brisbane, who was looking for a one-column comic for the entertainment section of Hearst's *Chicago American*. Brisbane directed Segar to "Go out around and get some ideas and make the one column as long as you want." The result was a long, skinny pictorial daily covering a wide range of topics, different every day. It proved to be the best possible outlet for Segar, allowing him the freedom to develop into a highly original humor cartoonist. After a few months, the strip was primarily used to promote movies and other entertainment at specific venues.

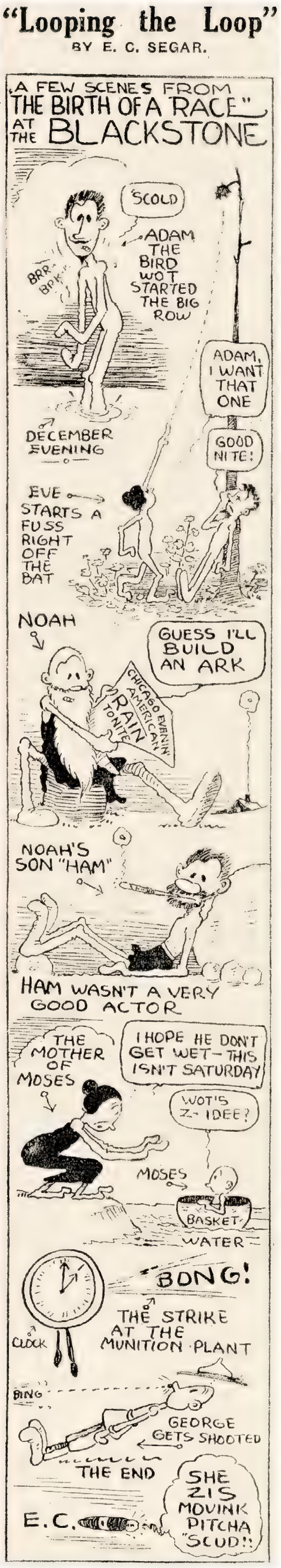
With *Looping the Loop*, Brisbane was likely less concerned with creating entertainment and more focused on generating ad revenues. Segar's regular, eye-catching coverage of the city's entertainment venues spurred advertising sales. In at least one instance, Segar provided art for a local vaudeville show (Walter Hoban also supplied a cartoon ad for the same show.) At least one film studio included a *Loop* in a full-page trade magazine ad.

Looping the Loop ran exclusively in the pages of the *Chicago American* from June 1918 to at least November 1919. The strip covers a dizzying array of topics, including silent movies, plays, vaudeville acts, nightclub shows, the laziness of the first days of spring, the effects of riding crowded train cars, war bond rallies, and the National Apple Day parade. Most significantly, Segar took a new, highly appealing approach to cartooning in this strip. Instead of awkwardly drawn caricatures, he reduced his characters, who occupied narrow boxes, to their core essentials, with clear lines and simple forms. This approach allowed Segar to play to his strengths as a writer and humorist while developing a singular visual style. The series also features the first use of Segar's smoking cigar pictorial signature (reportedly later on, he signed checks this way).

For Popeye fans, *Looping the Loop* contains familiar figures and themes. Animals, including a polka-dotted horse, have the face of Eugene the Jeep years before his creation. Frequently appearing in these skinny strips are the long, slender forms of women who look like Olive Oyl.

In his good-natured kidding of movies and shows, Segar was also working out his spin on romances, Westerns, adventure stories, and melodramas—something that would serve him well in the Popeye years. – PCT





Looping the Loop ran from June 1918 to late 1919. On December 5 (facing page), Segar added a feature that would create characters out of names sent in by readers. The strips featured here and on the following page are from, in order, November 20, 21, December 4, 6, 26, 27, 29, 1918.

"Looping the Loop"

BY E. C. SEGAR.

SOME PEOPLES GO TO SEE A MOVIE RIGHT OFF THE BAT. OTHERS HAVE TO BE COAXT. THIS STRIP IS FOR THE BENEFIT OF YOU WHO LIKE TO BE CO-AXT

U.S. GOVT. PRESENTS "UNDER FOUR FLAGS" AT THE PLAYHOUSE

HERE I AM NURSE!!

IMAGINARY BULLET

PIP

IF YOU HAVE A VIVID IMAGINATION DONT SIT IN A FRONT SEAT

SAVE ME

ONE LADY GOT EXCITED AND GRABED A FAT MAN SITTING NEXT'ER.

GO ON- PLEASE TAKE THIS JACK- I FEEL LIKE I'M CHEATIN' YOU.

AFTER SEEING THE PICTURE THIS BIRD THOT THE'Y HADN'T CHARGED HIM ENOUGH FOR HIS TICKET.

I'M SORRY I HAVE BUT ONE LIFE TO GIVE FOR MY COUNTRY

BAM

AFTER SEEING THIS MOVIE-ANY LITTLE NOISE WILL DISTURB YOU.

SEND IN YER NAME AN' GIT YER PITCHER DRAWED

-TOMMY CHECKETT-

TOMMY

E.C.

"Looping the Loop."

BY E. C. SEGAR.

MOVIE MANAGER

THEATER

THEATER MANAGERS PLAY SANTA TO THOUSANDS OF CHICAGO ORPHANS DURING GO-TO-MOVIE WEEK

PHOTO REPRESENTING ONE THOUSAND ORPHANS WHO WERE GUESTS AT THE OKLAND SQUARE, PERSHING, MICHIGAN, GOLD, WILSON AND TERMINAL YESTERDAY AFTER NOON

LAY OFF THAT AIR GUN 'SMINE

AW TAINT

THESE KIDS RECEIVED HUNDREDS OF TOYS AND FIGHT ALL THE TIME—

WHEE!!

WHILE THESE ORPHANS GO TO A MOVIE AND ARE AS HAPPY AS THEY MAKE 'EM.

NAME POORTRAITS JOSEPH HURT

SEND NAME AND STAMP WE'LL DO THE REST AND MAIL IT TO YOU

H U R T

E.C.

"Loopin5 the Loop"

BY E. C. SEGAR.

AN EVENING AT TERRACE GARDEN

FIRST WE FIGHT A FEW RAW OYSTERS-

WHICH REMINDS US, THAT THE FANCY LITTLE SKATER IS NOT THE ONLY THING THAT IS SLIPPING AROUND

HANNIE FRICK

SWISH

FAINT

ROSE & HONEY

EVEN A STEEPLE-JACK WITH NERVE GALORE, LAMPED THIS STUNT AND DROPPED TO THE FLOOR.

ASTRON-OMERS HAVE NOTHING ON ME

UMP!

A COMIC SKATER - HAR!! I LAUGH.

THIS IS THE COMICALEST SCENE I EVER SNICKERED AT

WE FINISH UP ON THE FAMOUS TERRACE GARDEN FRENCH PASTRY THEN GO HOME FEEL-ING LIKE A MILLION BUCKS

—o—

SEND IN YOUR NAME AND A STAMP AND WE'LL DRAW A COLORED POORTRAIT OF YOUR FACE AND MAIL IT TO YOU

NAME POORTRAIT A.G. HANK

H A N K

E.C.

"Looping the Loop"

BY E. C. SEGAR.

THE PERSHING, MICHIGAN AND CRYSTAL THEATERS WILL RUN FREE MATINEES FOR SEVERAL THOUSAND CHICAGO ORPHANS THIS AFTERNOON

ATTA BOY BILL!!

SCRUB DE FLOOR WID 'IM BILL.

GIVE 'IM THE RAZ, BILL

DON'T LET 'IM BLUFF YER, BILL!

HIT 'IM IN THE EPIGLOTTIS

CAUSE AND EFFECT

WM S. HART IN BRANDING BROADWAY

LEMME SHOW YOU WHAT BILL HART DONE TO A GUY

AW RIGHT

HOME FROM THE MOVIES

POW

NAW

THATS NUTHIN' HERE'S DOUG FAIR-BAN-KS

BILL HITS THE HARD-EST

HE DON'T NOT!! DOUG DO

AND THEN THE FUN START-ED

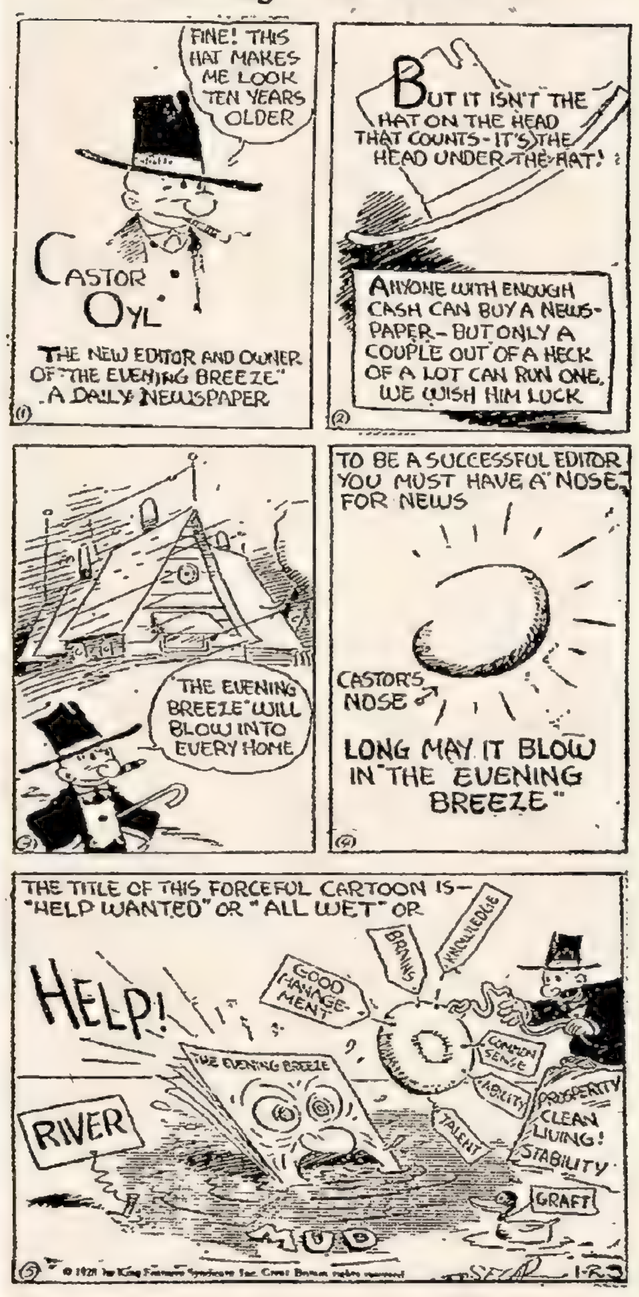
E.C.

THOUSANDS OF ORPHANS will GO TO THE MOVIES DURING GO-TO-MOVIE WEEK

NAME POORTRAITS J.Z. MILLER

SEND IN YOUR NAME WITH A STAMP AND WE'LL DRAW A COLORED PICTURE OF YOUR FACE AND MAIL IT TO YOU

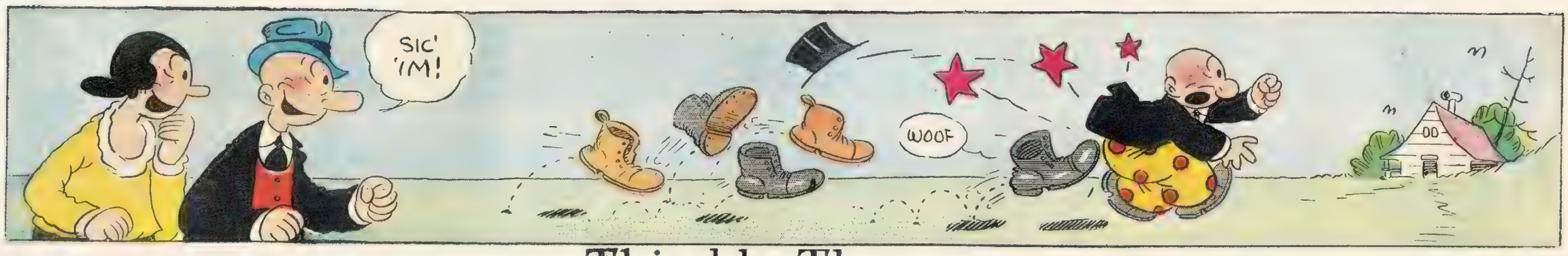
M I L L E R



The Dailies

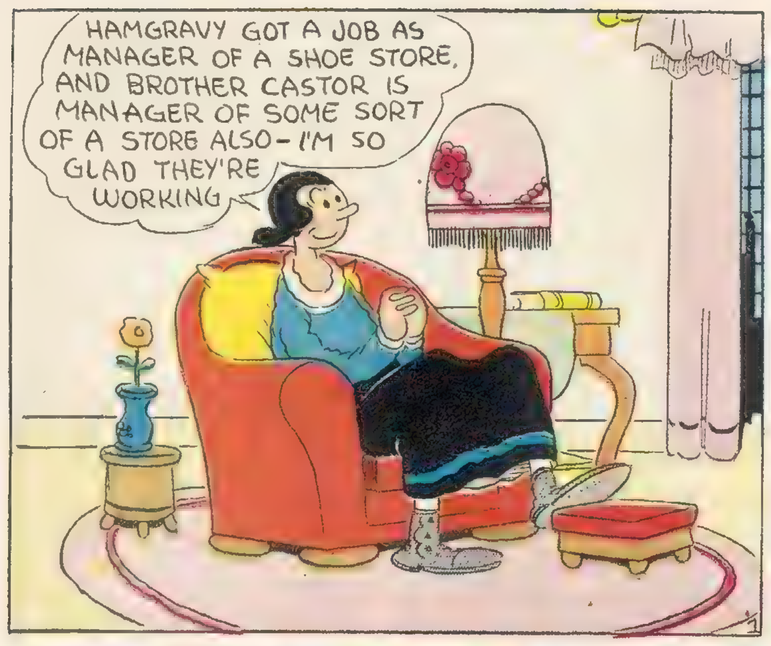
In just a few years, Segar's *Thimble Theatre* underwent great changes in style and concept. Originally, the strip was a series of miniature plays, with the 'cast' including members of what became a more conventional strip with established characters a few months later. In the late 1920s, the period of the Sundays in this volume, the characters, storylines and artwork became more complex. (Above, left to right: the first daily strip, December 19, 1919; original artwork from March 15, 1921 and the daily strip for January 23, 1928.) Artwork courtesy Library of Congress, Prints and Photographs Division

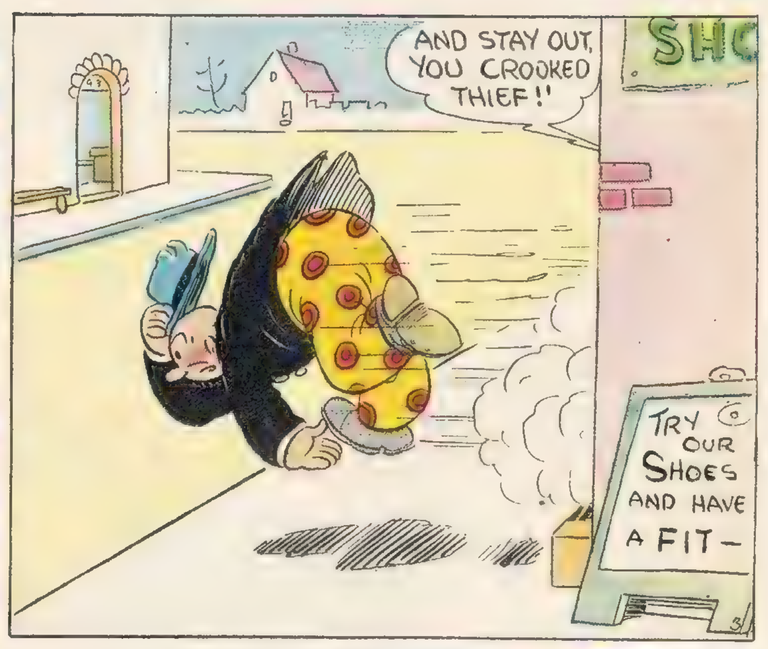
Just over a year after *Thimble Theatre* began, Segar drew a second daily strip, The *Five-Fifteen*, chronicling the life of commuter Joe Sappo. After two years, the strip was retitled *Sappo the Commuter* in some papers. then simply *Sappo*. The daily strip ended in February of 1925, and a year later *Sappo* became the topper strip for the *Thimble Theatre* Sunday page. (Left: April 2, 1921. Right: December 17, 1921.)

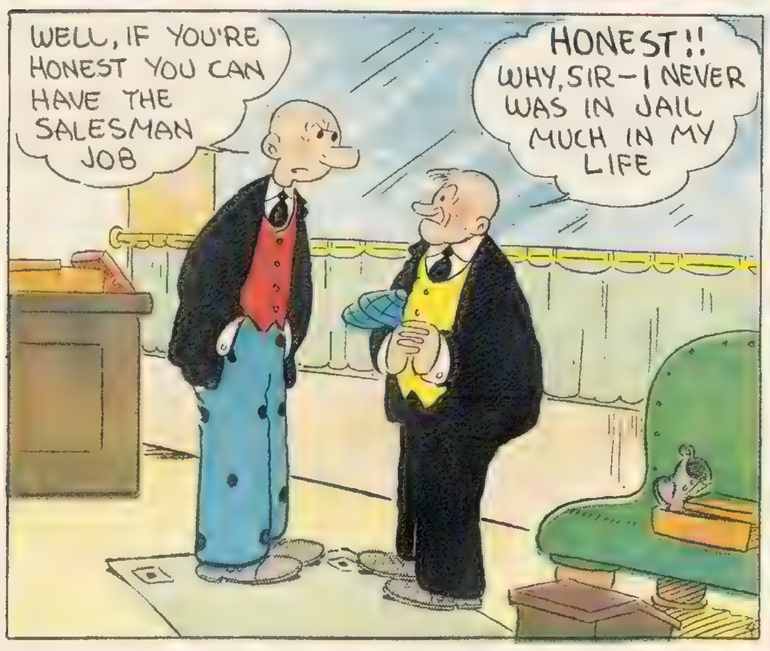


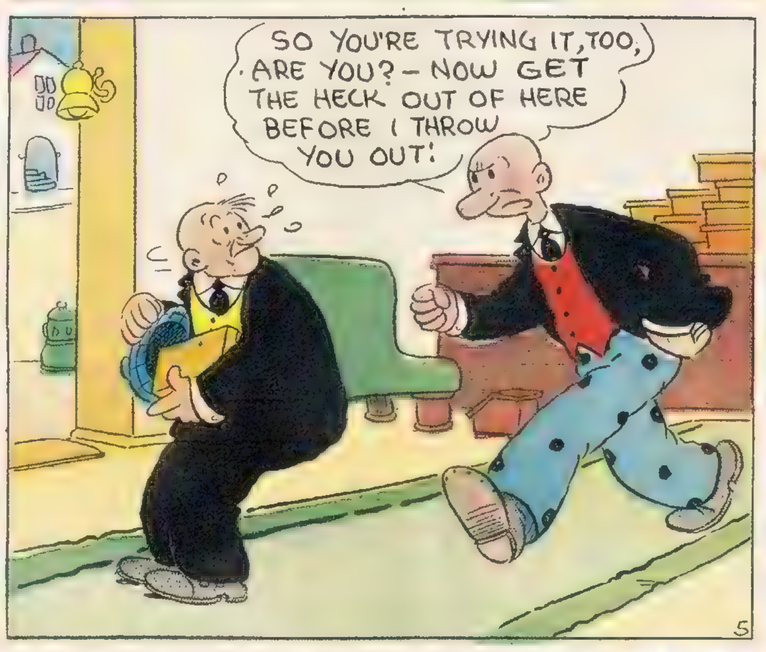
Thimble Theatre

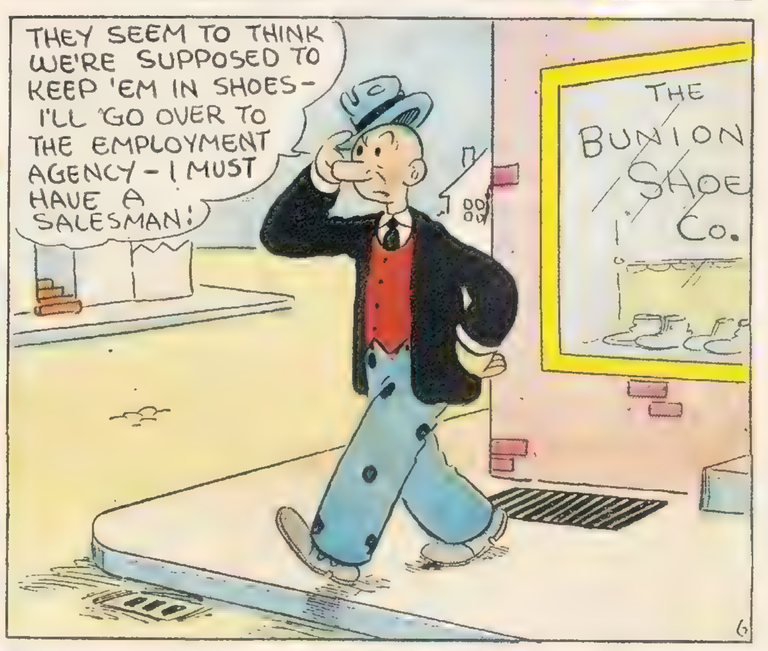
Registered U. S. Patent Office

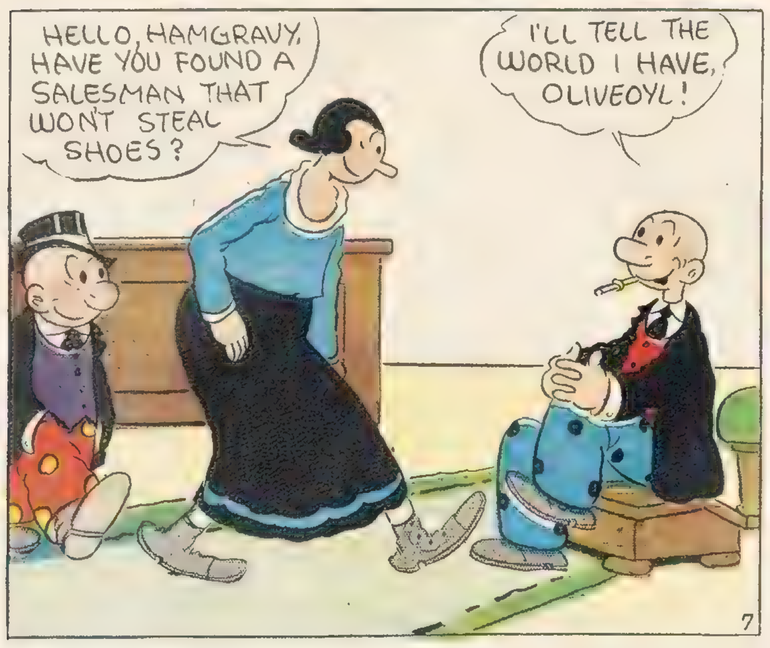


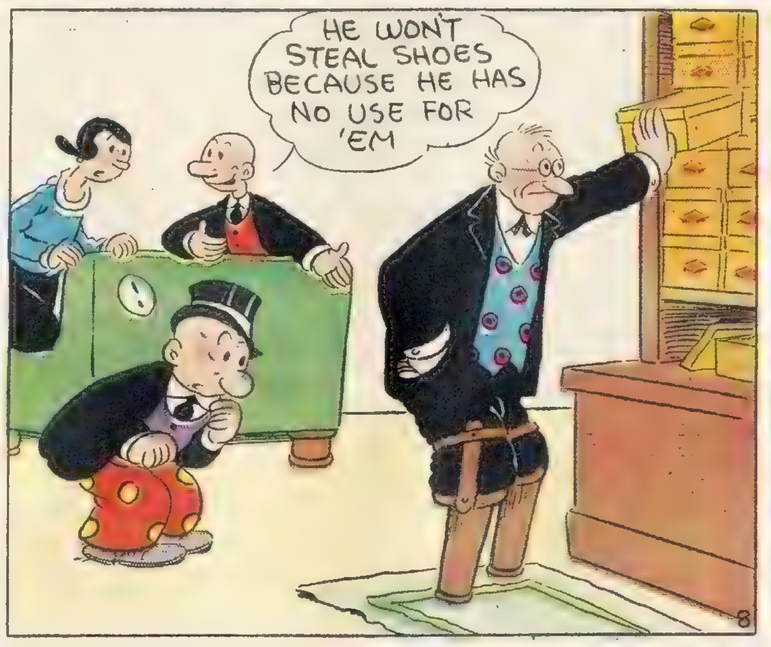


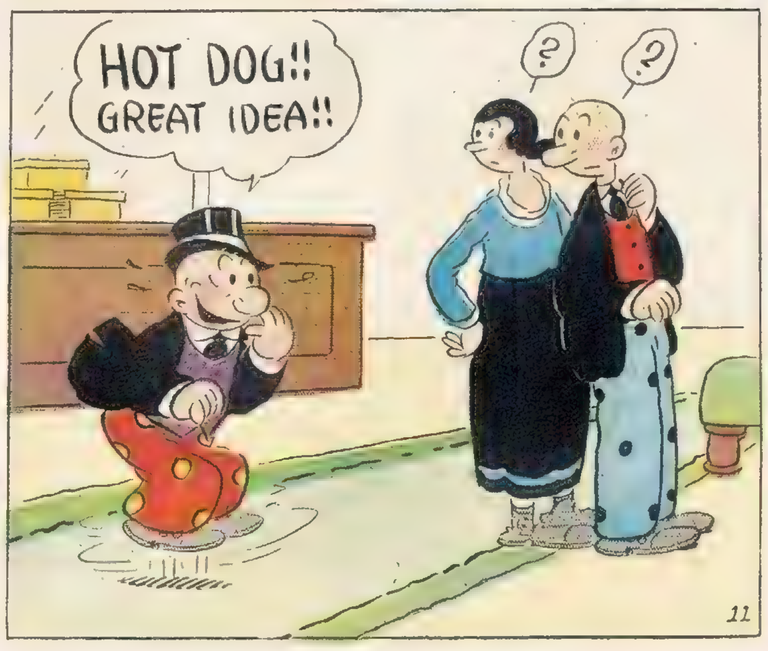


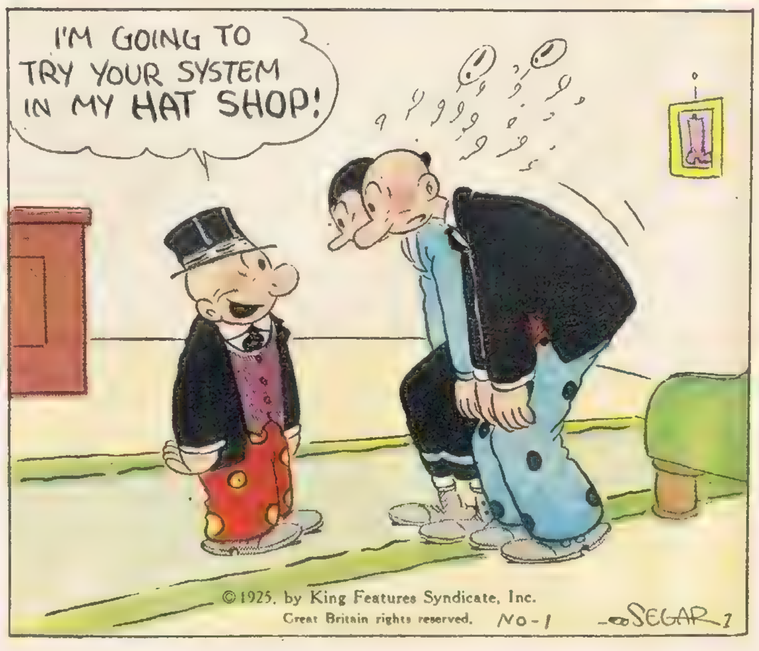












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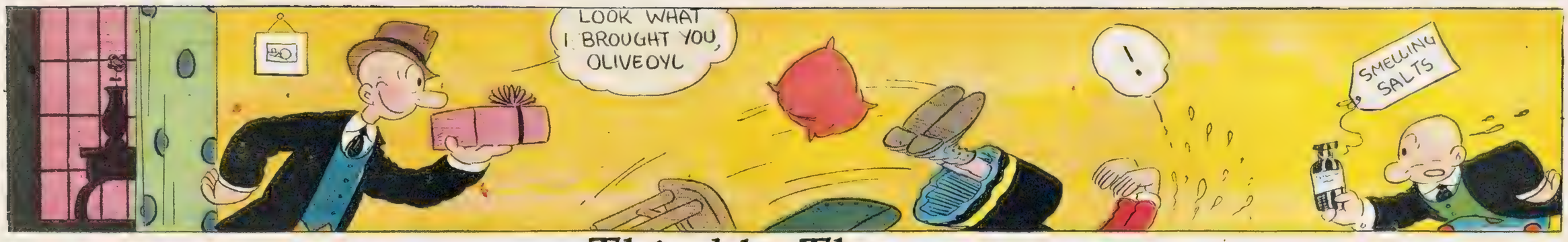
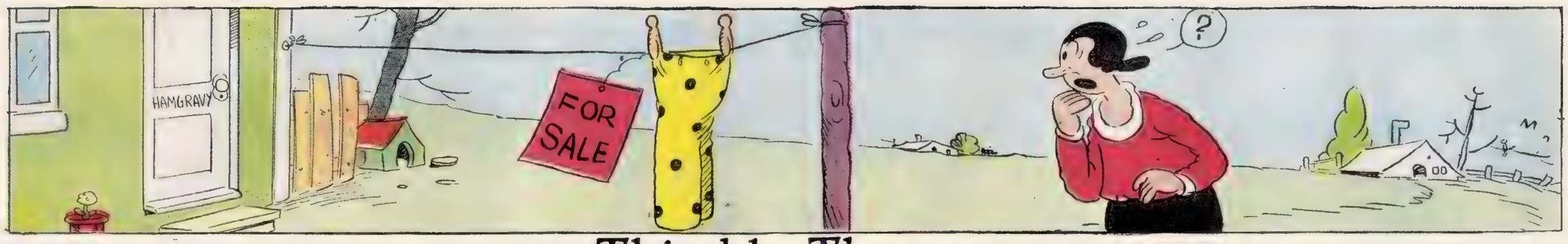
January 25, 1925 (first Sunday page)



Thimble Theatre

Registered U. S. Patent Office



Thimble Theatre

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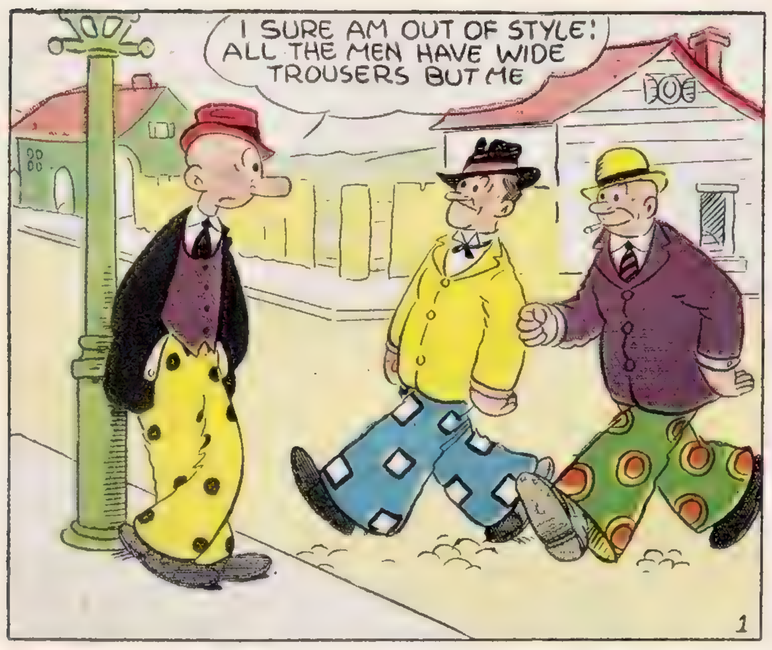
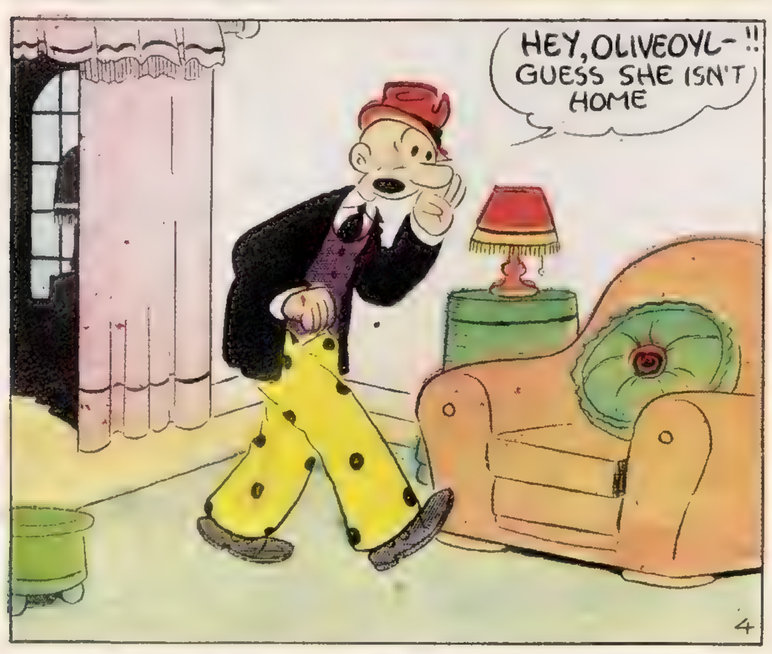
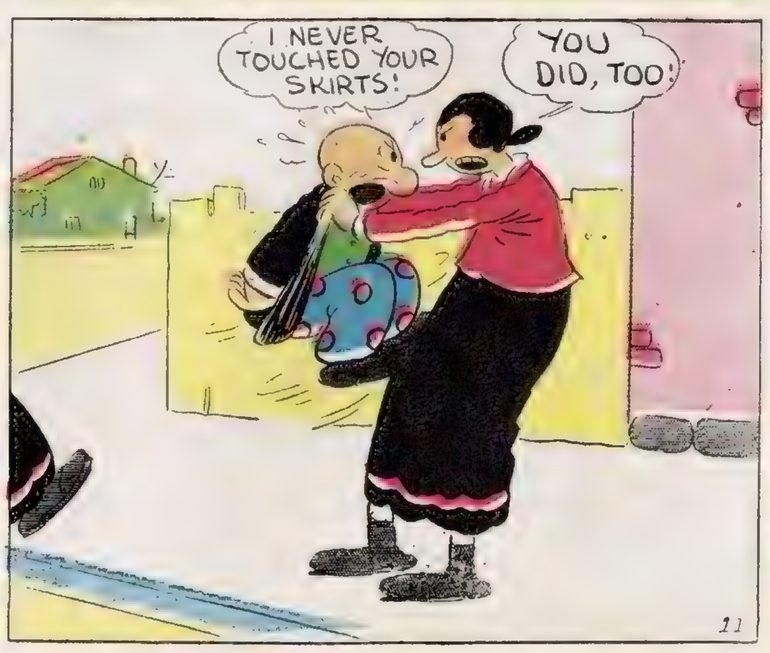
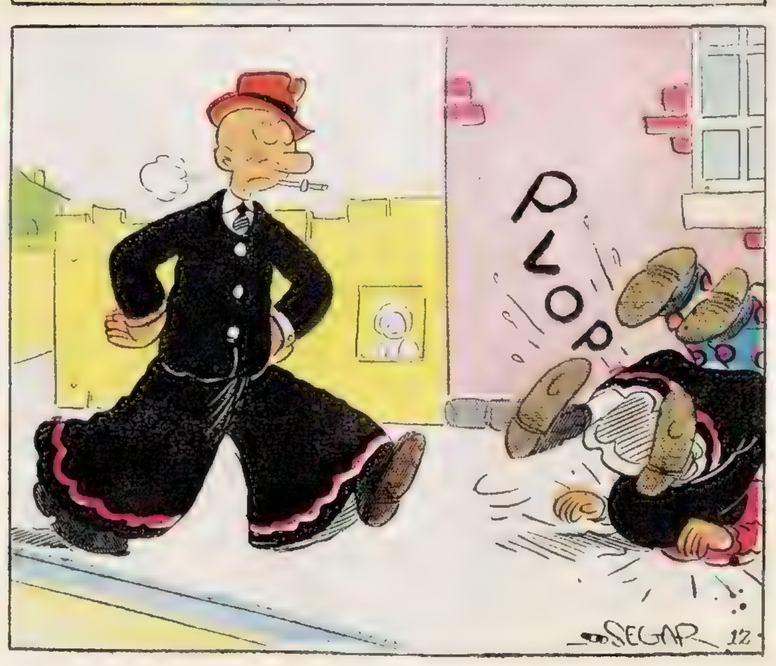
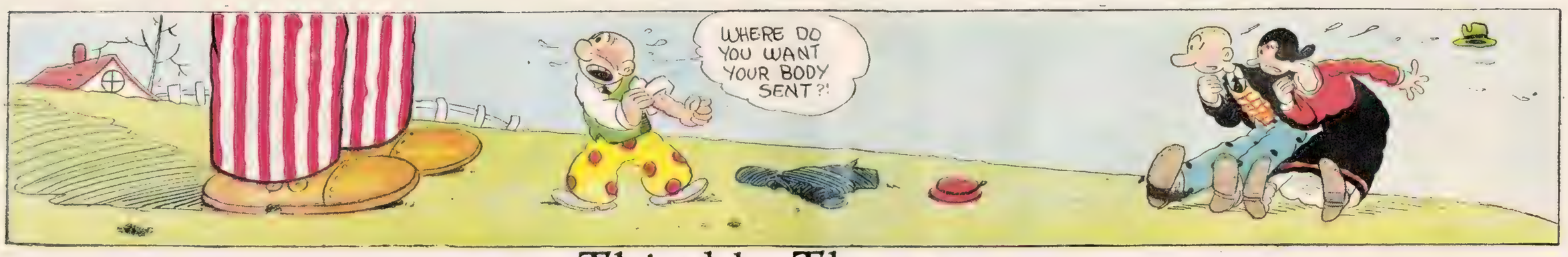






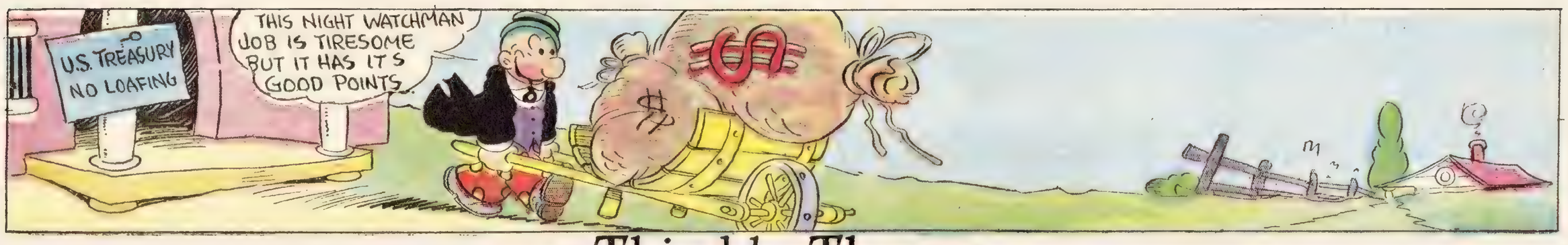


February 8, 1925



Thimble Theatre

March 1, 1925



Thimble Theatre

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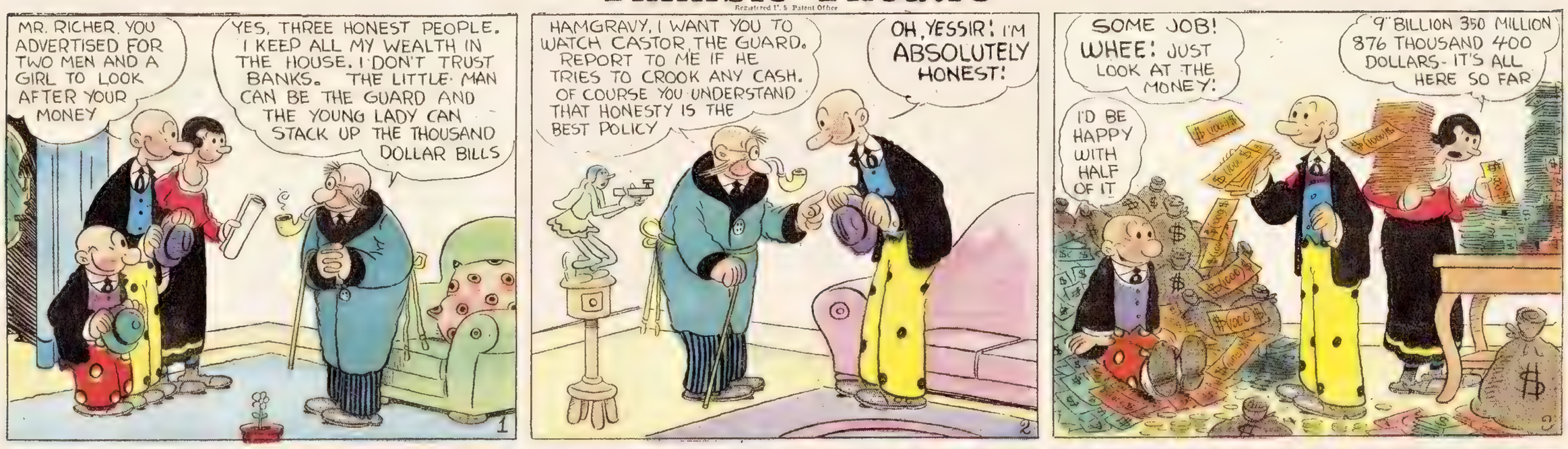

March 15, 1925

Thimble Theatre

Registered U S Patent Office

1 — CASTOR, WHAT'S THIS I HEAR ABOUT YOU PUTTING ON A SHOW?
I'VE GOT A SHOW ALL RIGHT BUT I HAVEN'T TIME TO TELL YOU ABOUT IT NOW
PASTE

2 — HEY, OLIVEOYL, THE WHOLE TOWN IS EXCITED ABOUT CASTOR'S SHOW – I HEAR HE HAS A FREAK HORSE
YOU DON'T SAY!!

3 — SEE THE HORSE WITH HIS TAIL WHERE HIS HEAD SHOULD BE
1¢ ADMISSION
PASTE

4 — FOLLOW ME AND YOU SHALL SEE A HORSE WITH HIS TAIL WHERE HIS HEAD SHOULD BE!

5 — HIS TAIL IS WHERE HIS HEAD SHOULD BE! HOLY SMOKE!!
WHERE'D HE GET AN ANIMAL LIKE THAT

6 — BIG SHOW! BIG SHOW! GANG 'ROUND EVERYBODY
SEE THE HORSE WITH HIS TAIL WHERE HIS HEAD SHOULD BE
1¢

7 — WE'VE GOT TO SEE THAT HOSS – I NEVER HEARD TELL OF SUCHA THING!
LANDS SAKES!!

8 — HERE'S MINE
COME ON, EVERYBODY – KICK IN WITH A BUCK · RIGHT THIS WAY – ONLY ONE DOLLAR!

9 — GEE! LOOK AT THE CROWD!
MY GOSH – HE'LL MAKE A FORTUNE

10 — ALL RIGHT, FOLKS – STEP INTO THE TENT

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7-19

12 — ?
FEED BAG
HORSE WITH HIS TAIL WHERE HIS HEAD SHOULD BE
SEGAR

July 19, 1925

SAPPO

JOHN, GO BUY A CHICKEN FOR DINNER

CHICKEN! AND I'M TRYING TO ECONOM-IZE!!

FIVE POUNDS AT 64¢ THAT'LL BE $3.20

TOO MUCH! BUT I'LL TAKE IT

GOOD NIGHT! LAID AN EGG AND IT BUSTED! TOUGH LUCK!

WEIGH THIS CHICKEN AGAIN, WILL YOU PLEASE?

FOUR POUNDS AND FOURTEEN OUNCES INSTEAD OF FIVE POUNDS

RIGHT

HERE'S EIGHT CENTS BACK, I HOPE YOU DON'T THINK I TRIED TO CHEAT YOU

OF COURSE NOT! FORGET IT

?

Thimble Theatre

Registered U. S. Patent Office

WHEN I THINK OF WHAT A NO GOOD, GOOD FOR NOTHING LOAFER YOU ARE IT MAKES ME HOT - TAKE THAT! I'LL WAKE YOU UP!

LAY OFF!

1

MARRY YOU? THAT'S A WOW! YOU'RE JUST A BIG BUNCH OF NOTHING— A COMPLETE VACUUM

HAVE A HEART, OLIVEOYL

2

I'M SORRY I TREATED YOU SO MEAN, HAMGRAVY. BUT WHY DON'T YOU BE SOMETHING? TAKE UP ART - YOU'VE GOT TALENT

I WILL IF YOU'LL PROMISE TO QUIT BOPPING ME AROUND

3

I PROMISE NOT TO HIT YOU AGAIN

ALL RIGHT, I'M GOING TO BECOME AN ARTIST

4

I'LL DO COMIC STUFF, THERE'S LOTS OF MONEY IN THAT

5

WHAT A SAP! I DIDN'T LEAVE ROOM FOR THE HEAD!

6

I'LL DROP OVER AND SEE IF HAMGRAVY REALLY IS SERIOUS ABOUT THE ART STUFF

7

I'M A FAILURE, JUST A FIZZLE, I QUIT

8

HUH?

9

WHY, YOU LONG-NOSED, LOP-EARED SCOUNDREL, YOU GERM!

HEY!

10

SCALLYWAG! MONSTER! JELLY-FISH! CROCODILE! SNAKE! AMEBA!

?

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11

NOW WHAT THE HECK GOT THE MATTER WITH HER?!

5-30

SEGAR

12

May 30, 1926

SAPO

GEE, IT SLIPPED RIGHT OUT OF MY HANDS!

JOHN!! ONE OF MY BEST CUPS!

B O P

YOU SHOULDN'T BAWL ME OUT WHEN I'M HELPING YOU

YOU'RE CLUMSY!

I WOULDN'T CARE BUT NOW I'VE GOT SIX SAUCERS AND FIVE CUPS. THEY'RE UNEVEN!

!!

TEE-HEE! NOW THEY'RE EVEN

Thimble Theatre

Registered U. S. Patent Office

BUTCH SMITH IS LOOKING FOR YOU, HAM, HE SAYS HE'S GOING TO BREAK YOU UP FOR TALKING TO HIS SWEETY

YEAH, I KNOW, THE BIG SAP IS JEALOUS OF EVERYBODY

1

SOONER OR LATER HE'LL CATCH ME. I MAY AS WELL GET IT OVER WITH

2

POOH— WHAT DO I CARE FOR "BUTCH" SMITH?

DRUGS

3

WHY DON'T YOU HIDE?! HE'S ON YOUR TRAIL!!

I SHOULD FRET!

4

HERE HE COMES NOW! RUN! QUICK!

RUN? WHO'S AFRAID? WHADDA I CARE?

5

SO- HERE YOU ARE!

SNIFF

GOOD NIGHT!

6

NOW I'VE GOT YOU!

7

BOP

8

IT'S HIS OWN FAULT, I TOLD HIM TO RUN!

SOCK

BOP

BOP

9

WHAM

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10

!

DARN!!! ALL THAT ENERGY WASTED-

11

HE TOOK AN ANESTHETIC!

!

SEGAR

12

SAPPO

SEGAR Registered U. S. Patent Office

OH, HERE'S THE BANK - GIVE ME YOUR CHECK BOOK I WANT TO DRAW FORTY DOLLARS

FORTY DOLLARS! NOTHING DOING! HOW DO YOU GET LIKE THAT!?

PLEASE, JOHN - I WANT SOME SPENDING MONEY BE A SPORT

OH. WELL - I SUPPOSE I'LL HAVE TO GIVE IN

WE'LL NEVER GET ANYWHERE - IF WE'RE NOT MORE ECONOMICAL

P-S-T- JOHN - DO YOU SPELL FORTY? F-O-R-T-Y OR IS IT F-O-U-R-T-Y?

IT'S F-O-R---- NO, MAY-BE IT'S F-O-U-R-T-Y- ISN'T IT FUNNY HOW THE LITTLE WORDS PUZZLE A PERSON SOME-TIMES?

WE CAN'T ASK ANYONE HOW TO SPELL A SIMPLE WORD LIKE THAT- THEY'D THINK WE WERE DUMB AS HECK

NEVER MIND, JOHN - I'LL FIX IT

WHAT DID YOU DO, MAKE IT OUT FOR 39.99 ?

NO- FIFTY

COME ON, JOHN! WHAT'S THE MATTER WITH YOU?

WELL I'LL BE---! FOR---! BY---!

Thimble Theatre

Registered U. S. Patent Office

HAM, AM I THE ONLY GIRL YOU LOVE? DON'T LIE TO ME!

OLIVE, YOU ARE POSITIVELY THE ONLY SWEETY I'VE GOT

1

BUT CASTOR TOLD ME THAT YOU WERE OUT WITH LIZZY FIDGET LAST NIGHT

DON'T LET HIM KID YOU - YOU'RE MY ONLY GIRL

2

I DON'T CARE HOW MUCH OF THIS YOU SPEND- JUST GO DOWN TOWN AND GET WHAT I TOLD YOU TO GET!!

YOU SURE THINK UP FUNNY STUNTS

3

HELLO, HAM, WHAT'S THE MATTER WITH MY LITTLE SWEETHEART'S HEAD?

I'VE GOT A HEADACHE, LIZZY

4

DON'T FORGET YOU PROMISED TO TAKE ME TO A SHOW TO-NIGHT. AND HAM, YOU WON'T LET THAT HORRID OLD FUNNY LOOKIN' OLIVE OYL STEAL YOU FROM ME WILL YOU SNOOKY?

5

GEE, IT'S WARM I'M GOING TO TAKE OFF MY COAT

I'LL ALWAYS REMEMBER THE WONDERFUL KISS YOU GAVE ME LAST NIGHT DARLING

6

AND MY COLLAR AND VEST

YOU SURELY MUST BE WARM!

7

AND MY TROUSERS ARE TOO HOT

WHY, HAM! YOU'RE DRESSED LIKE A WOMAN

8

AND MY HEAD IS O-K NOW

9

AND I REALLY DON'T NEED THIS PUTTY NOSE

OLIVE OYL!

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10

HEY, HAM, LIZZY FIDGET GOT A BLACK EYE!

YEAH! HOW'D SHE GET IT?

9-5

11

JUST LIKE THAT!

SEGAR

12

SAPPO

SEGAR

Registered U. S. Patent Office

WHO, ME?!

YAS- YOU!

YOU HEARD ME!

IS THAT SO?

WHY YOU INSIGNIFICANT WORM! BLA-BLA-~

YOU'RE JUST A LOT OF APPLESAUCE - THAT'S YOU ALL OVER

I'LL TEACH YOU! NOBODY CAN TALK TO ME LIKE THAT!

WHAT DO YOU MEAN BY DUCKING!! SEE WHAT YOU DID!

Thimble Theatre

Registered U. S. Patent Office

HELLO, OLIVE, OLD KID— GIVE US A KISS!

HEY!

LET THAT BE A LESSON TO YOU, HAM GRAVY- YOU CAN'T RUSH UP AND KISS ME LIKE THAT, YOU SAP

AND DON'T EVER SPEAK TO ME AGAIN! I'M THROUGH WITH YOU FOR LIFE!

CAN YOU IMAGINE THAT! GEE- SHE'S GOT A HECK OF A TEMPER

I CAN'T BEAR BEING ON THE OUTS WITH OLIVE OYL - WE'VE BEEN SWEETIES FOR YEARS - WONDER IF SHE'LL MAKE UP?

YOO-HOO! HEY, OLIVE ARE YOU MAD AT ME?

NO

DO YOU LOVE ME?

YES!

AND WILL YOU ALWAYS LOVE ME?

SURE - I'LL TELL THE WORLD

WOULD YOU BEAT ME UP IF I GAVE YOU A BIG KISS?

WHY OF COURSE NOT! I SHOULD SAY NOT!

HOT DOG!! SHE ISN'T MAD. AND SHE'LL LET ME KISS HER

WELL- GOOD-BYE, LIZZY— CALL ME AGAIN SOME- TIME!

BYE- BYE, OLIVE

DARLING!!

SMACK

WELL FOR~!!

OH, WOMAN— FICKLE WOMAN !!!!!

SLAM

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SEGAR

Thimble Theatre

Registered U. S. Patent Office

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October 24, 1926

Thimble Theatre

Registered U. S. Patent Office

SAPPO

BY SEGAR

I HAD "TEN" ONE-DOLLAR BILLS PUT AWAY IN THE CUPBOARD AND NOW THEY'RE GONE- JOHN; DID YOU TAKE THEM?

OF COURSE NOT!

Registered U. S. Patent Office

SHE THINKS THAT I TOOK HER MONEY. I MUST DO SOMETHING QUICK!

?

I'LL JUST POKE A DOLLAR BILL INTO THIS MOUSE HOLE

HEY, WIFE? COME HERE AND I'LL SHOW YOU WHERE YOUR MONEY WENT

A MOUSE CARRIED YOUR MONEY AWAY TO MAKE A NEST WITH-SEE- THERE'S A DOLLAR BILL STICKING OUT OF THAT MOUSE HOLE IN THE BASE BOARD

GIVE ME THE REST OF THAT MONEY I SAW WHAT YOU DID!

NOW I'M GOING TO PUT IT BACK INTO THE CUPBOARD AND YOU KEEP YOUR HANDS OFF OF IT

I'VE GOT TO HAVE MONEY IF I'M GOING TO PLAY POKER TO-NIGHT. I'LL SLIP IN AND GRAB IT AND THEN RUN OUT

O-U-W WHAT THU-!

SNAP

WELL-WELL- I CAUGHT A MOUSE!

IT SAYS HERE THAT THE CRIME WAVE IS SPREADING- "HOLDUPS" AND SNEAK THIEVES

YEAH, ALL RIGHT, HAM, I'LL MEET YOU AT EIGHT AND WE'LL PLAY SOME BILLIARDS

1

BUT CASTOR, I DON'T WANT YOU TO GO OUT TO-NIGHT

I MUST GO, CYLINDA, BECAUSE I PROMISED HAM GRAVY

2

I'M GOING DOWN TO THE HARDWARE STORE AND BUY A ROLLING-PIN

3

HE'LLO, HAM GRAVY? SAY- I CAN'T SEE YOU TO-NIGHT- THE WIFE WENT OUT TO BUY A ROLLING PIN- I THINK SHE'LL USE IT ON MY HEAD IF I TRY TO GO OUT

4

NOW THAT I'VE GOT A ROLLING-PIN I'LL MAKE YOU A PIE, CASTOR. I ALWAYS WANTED TO MAKE PIES

OH, YOU'RE JUST GONNA USE IT FOR MAKING PIES- FINE! THAT'S FINE

5

I HAVEN'T A RECIPE SO I'LL HAVE TO ORIGINATE ONE. I'M SURE I CAN DO IT

BERRIES

APPLES

6

'LO, HAM, YEAH, 'SALL RIGHT, 'SALL O.K. SHE BOUGHT THAT ROLLING-PIN TO MAKE PIES WITH. GOOD JOKE ON ME. SEE YOU AT EIGHT!

7

I'M NOT HUNGRY SO YOU CAN HAVE THE WHOLE PIE. BUT DON'T EAT IT IF YOU THINK IT ISN'T GOOD

OH I'LL BET IT'S GOOD ALL RIGHT

8

WELL, I ATE HALF OF IT AND IT WAS-ER-~~ VERY GOOD- ER-AH- DARN GOOD FOR YOUR FIRST ATTEMPT

9

I'M GLAD YOU LIKED IT BECAUSE I'M TRYING SO HARD TO BECOME A GOOD COOK

10

HELLO, HAM, I CAN'T PLAY BILLIARDS TO-NIGHT

WHY NOT? DID SHE USE THE ROLLING-PIN?

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2-13

11

YES, SHE USED THE ROLLING-PIN

PILLS

SEGAR

12

February 13, 1927

Thimble Theatre

Registered U. S. Patent Office

SAPPO

BY SEGAR

HEY MYRTLE, I WANT TO GO SHOOT A GAME OF BILLIARDS

ALL RIGHT, JOHN. BUT YOU BE HOME BY EIGHT SHARP! I DON'T WANT TO SPEND THE EVENING ALONE

AND LISTEN, IF YOU STAY TILL NINE O'CLOCK YOU'VE GOT TO GIVE ME NINE DOLLARS. IF YOU STAY TILL TEN, TEN DOLLARS AND SO ON-SEE?

NOW REMEMBER

OH, ALL RIGHT! GEE-YOU'RE THE LIMIT!!

NINE O'CLOCK AND HE ISN'T HOME-HE'LL HAVE TO GIVE ME NINE DOLLARS

TICK

TEN O'CLOCK THAT'LL COST HIM A TEN SPOT

TICK

ELEVEN THIRTY THAT'S $11.50

TICK

I HOPE HE STAYS TILL TWELVE THEN I CAN BUY THE HAT I SAW AT PIFFLE BROS

HERE'S A BUCK, IT'S ONE O'CLOCK

TICK

YEAH, HAM I'VE GOT A DANDY WIFE BUT SHE'S A BUM COOK-I CAN ONLY EAT A FEW BITES OF HER TRICK FOOD. BUT YOU KNOW HOW IT IS I CAN'T TELL HER-I'LL STARVE SOON!

1

OLIVE, I'M IN AN AWFUL PICKLE, I'M SUCH A TERRIBLE COOK I CAN'T EAT THE FOOD WHICH I PREPARE. AND I'M STARVING BECAUSE I DON'T WANT CASTOR TO KNOW ABOUT IT

2

HEY, CYLINDA. HAM AND ME ARE GONNA TAKE A WALK

ALL RIGHT, CASTOR OLIVE AND I ARE GOING OUT ALSO

3

WHILE CASTOR IS OUT I THINK I'LL SLIP DOWN TO THE DELICATESSEN AND GET SOME FOOD

THAT'S A GOOD IDEA CYLINDA. SEE YOU LATER

4

I'M GOING TO LEAVE YOU, HAM, BECAUSE NOW IS MY CHANCE TO TAKE HOME SOME FOOD AND GOBBLE IT WHILE CYLINDA IS OUT WITH SIS.

O-K KID

5

BELIEVE ME, I'M GOING TO EAT!!

6

I'M SO HUNGRY I WON'T EVEN BOTHER ABOUT HEATING THEM!

7

HEAVENS! HERE COMES CASTOR! WHAT WILL I DO WITH THESE FRANKFURTERS !?

SLAM

8

HOO-RAY! HERE'S WHERE I FILL UP!! I SHOULD WORRY IF SHES A BUM COOK

9

OH, SO YOU DON'T LIKE MY COOKING?

GOSH! I DIDN'T KNOW YOU WERE HOME - FORGIVE ME, CYLINDA- DON'T BE MAD! GEE—— WHAT'LL I DO !!!!

10

HEY, WHAT ARE YOU DOING WITH ALL THOSE FRANKFURTERS AROUND YOUR NECK??

DON'T BE SILLY. THIS IS THE VERY LATEST FROM PARIS - HAVEN'T YOU HEARD?

11

"LATEST FROM PARIS", ME EYE! SHE CAN'T GET AWAY WITH THAT. I'M NOT SO DUMB!

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3-6

12

HERE — HAVE A HUNK OF BREAD WITH YOUR "LATEST FROM PARIS"

SEGAR

13

March 6, 1927

SAPPO

BY SEGAR

Registered U. S. Patent Office

I WANT TO SHOW YOU HOW I FOOLED THE WIFE WITH THIS IMITATION TRICK INK SPOT

LOOKS REAL, EH, SAPPO?

YOU SAID IT! SAY, BILL, LET ME TAKE IT HOME AND CATCH MYRTLE ON IT.

SHE'LL FAINT WHEN SHE SEES THIS ON HER SWELL LINEN TABLE CLOTH

I'LL HAVE TO HUNT UP AN OLD EMPTY INK BOTTLE

THIS TABLE CLOTH COST FIFTY DOLLARS, BOY! WON'T SHE RAVE!

OH MY GOSH! IT WASN'T ENTIRELY EMPTY!

GOOD NIGHT!

HA! HA! SAY, DO YOU THINK YOU CAN GET ME ON THAT OLD TRICK?

I'VE SEEN IMITATION INK SPOTS BEFORE

HA!

YOU CAN'T FOOL ME, JOHN- I'M TOO SMART FOR YOU

YEAH, THAT'S RIGHT!

Thimble Theatre

Registered U. S. Patent Office

SOMEBODY MIGHT COME AND THINK WE'RE NOT HOME

BELL OUT OF ORDER PLEASE KNOCK

1

OH, CASTOR, I WAS JUST THINKING——

YES, HONEY, THINKING WHAT?

2

THAT ISN'T IT WONDERFUL WE HAVEN'T HAD A FUSS SINCE WE'VE BEEN MARRIED

YEAH, THAT'S RIGHT

THERE'S SOMEONE AT THE DOOR

KNOCK KNOCK KNOCK

4

WELL, THAT'S FUNNY- NOBODY HERE!

BELL OUT OF ORDER PLEASE KNOCK

5

AND WE'VE NEVER HAD A REASON TO BE CROSS WITH EACH OTHER, HAVE WE, CASTOR -?

NO REASON AT ALL, CYLINDA

6

SOMEONE AT THE DOOR AGAIN!

KNOCK KNOCK

7

THIS IS THE FOURTH TIME I'VE OPENED THE DOOR AND NOBODY HERE

BELL OUT OF ORDER PLEASE KNOCK

8

I KNOW- SOME NUT IS PLAYING TRICKS ON ME! KNOCKS AND THEN BEATS IT!

9

JUST LET HIM TRY IT ONCE MORE AND I'LL "BOP" HIM RIGHT SMACK IN THE FACE WITH THIS FOOT STOOL

10

KNOCK KNOCK

11

TAKE THAT YOU BUM!

BELL OUT OF ORDER PLEASE KNOCK

12

SAY- CAN'T A FELLOW DELIVER GROCERIES AROUND HERE WITHOUT GETTIN' "BOPPED IN THE JAW?

13

I'LL TEACH YOU A FEW, YOU SAP!!

14

AND YOU SAY YOU ONLY KNOCKED ONCE?

YES- ONLY ONCE!

WELL, THAT BEATS ME!

BELL OUT OF ORDER PLEASE KNOCK!!

15

OUR MARRIED LIFE IS PERFECT ISN'T IT, CASTOR?

YEAH

16

KNOCK KNOCK KNOCK

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17

YES, THAT WAS ME— I WAS KNOCKING WOOD. WHY, WHAT'S THE MATTER?!

WELL OF ALL THE DUMB- DUMB - DUMB -

3-20

SEGAR

18

SAPPO

BY SEGAR

Registered U. S. Patent Office

JUST WAIT! JUST WAIT TILL THAT MAN GETS HOME!

COME ON, SAPPO, MAKE A NIGHT OF IT

SURE - YOU'RE GONNA GET KILLED ANYWAY

STICK AROUND

NOTHIN' DOIN! I'M GOING HOME

WILL SOMEONE PLEASE PLAY THE FUNERAL MARCH? OH, GOLLY! FOUR O'CLOCK!

I HAD A FINE TIME AND I WON FIFTY BUCKS - BUT I'LL PAY FOR IT WHEN I GET HOME

GEE— I THINK I'VE GOT AN IDEA!

STOP, WOMAN! HOLD ON A MINUTE

I'LL GIVE YOU TWENTY-FIVE DOLLARS FOR THAT ROLLING PIN

ALL RIGHT, GIVE ME THE MONEY!

SWISH

TEE HEE

Thimble Theatre

Registered U. S. Patent Office

YES, DAUGHTER, YOUR FUNNY LITTLE HUSBAND THINKS HE'S A FISHERMAN. HA! YOU WATCH ME BRING HOME THE BIGGEST FISH

AW, COME ON

1

KEEP STILL, I'VE GOT A BITE

LOOK AT THAT CAST! YOU HAVEN'T GOT A CHANCE

2

HOW'S THIS? NOW WILL YOU SHUT UP ?!!

HUMPHF! GONNA USE IT FOR LIVE BAIT?

3

YAH-HAW-HAW-HAW!

YAH HAW HAW-HAW-HAW!

4

WHO'S THE BEST FISHERMAN? - WHO'S TAKING HOME THE BIGGEST FISH? HEH-HEH-HEH!

5

MY GOSH! JUST LOOK AT THE PILE OF FISH THE COMMERCIAL FISHERMEN CAUGHT IN THEIR SEINES!

6

CYLINDA IS COMING TO MEET US - SHE'LL GIVE YOU THE LAUGH CASTOR-HA-HA!

YOO-HOO! SEE THIS!

7

HEY, MISTER, I DROPPED MY FISH - WILL YOU GET IT FOR ME, PLEASE? IT FELL RIGHT INTO THE PILE

8

SURE, SON, WHICH ONE IS YOURS?

THAT ONE RIGHT THERE

9

IS THIS YOURS ?

NO, THAT ISN'T IT

10

THERE NOW - DIDN'T I TELL YOU I'D BRING HOME THE BIGGEST FISH

IT IS A DANDY, FATHER

11

THIS ONE ?

NO— TO THE LEFT A LITTLE

12

THIS ONE?

NO— RIGHT THERE - SEE RIGHT THERE

THIS IT?

13

YES, THAT'S IT! THANKS - SORRY TO HAVE PUT YOU TO SO MUCH TROUBLE

14

YOU SURE CAUGHT A BEAUTY, THIS MUST BE YOUR LUCKY DAY

YOU DON'T KNOW THE HALF OF IT

15

YOU MAY BE THE BEST FISHERMAN— - BUT——

4-24

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SEGAR 16

SAPPO

Registered U. S. Patent Office

BY SEGAR

HARMLESS? THAT'S FINE! AND THE FUMES OF THIS STUFF BLOWN INTO A PERSONS FACE WILL CAUSE SLEEP ?

YEAH, FOUR HOURS OF SOUND SLEEP—WE'RE NOT ALLOWED TO SELL IT TO THE PUBLIC, BUT YOU'RE A FRIEND OF MINE SO IT'S O-K

DRUG DEPT

YOU HEARD ME, JOHN, YOU'RE NOT GOING TO ANY POKER GAME TO-NIGHT!

I WANT YOU TO STAY HOME WITH ME - WE'LL PASS OFF THE TIME PLAYING CHECKERS

YOUR MOVE, JOHN

YEAH, I'VE GOT TO STUDY THIS OUT

Z Z Z

ONE MORE DEAL AND I'VE GOT TO BEAT IT

HO-HUM

YOU'RE SO SLOW I FELL ASLEEP! MOVE, JOHN!

YEAH, I'VE GOT TO STUDY THIS OUT

Thimble Theatre

Registered U. S. Patent Office

CYLINDA, WE'RE GIVING A CHARITY BAZAAR

AND WE WANT YOU TO RUN A KISSING BOOTH - YOU KNOW, FOR CHARITY'S SAKE

OH, ALL RIGHT

AND TO SHOW YOU THAT MY HEART'S IN THE RIGHT PLACE I'LL SELL KISSES TOO - SO FIX A BOOTH FOR ME

WHY - BUT - AH - ER - HM - WELL — ALL RIGHT, OLIVE

2

WHY DIDN'T YOU TELL HER "NO"!? SHE ISN'T PRETTY ENOUGH TO SELL KISSES

HEAVENS, I COULDN'T INSULT THE GIRL!! OH, WELL, SHE MIGHT SELL A FEW TO BLIND MEN

3

DON'T BE SILLY, CASTOR, THAT KIND OF KISSES DON'T MEAN A THING! THE MEN TAKE 'EM AS A JOKE!

AND BESIDES THE RECEIPTS GO TO CHARITY

4

KISSING MY WIFE, HMM - I DON'T LIKE THAT!

5

THE BAZAAR BEGINS TO-DAY JUST THINK, MEN PAYING TO KISS ME, AIN'T THAT HOT?!!

6

SMACK

$1.00 A KISS

7

THEY ALL PASS RIGHT BY ME AND GO OVER TO OLIVE'S BOOTH - THAT'S FUNNY - I'M SURE I'M AS PRETTY AS SHE IS

CHARITY

$1.00 A KISS

8

OH, GIRLS, LOOK AT OLIVE OYL - ISN'T SHE POPULAR?

AND CYLINDA ISN'T GETTING A KISS

IMAGINE THAT - THE MEN AROUND HERE ARE CRAZY

5¢

9

I CAN'T UNDERSTAND! CYLINDA HASN'T SOLD A KISS TO-DAY

SODA - ICE CR

10

COME ON, BOYS - I HEAR THEY'RE SELLING KISSES DOWN AT THE BAZAAR

11

CHARITY

GUESS WE'LL HAVE TO KISS OLIVE OYL

G-R-R-R-R-R-R

KEEP AWAY FROM MY WIFE

SNIFF SNIFF

SMACK

$1.00 A KISS FOR CHARITY

HOT DAWGS

A KISS FOR CHARITY

5-15

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SEGAR

12

SAPPO BY SEGAR

Registered U. S. Patent Office

CAN I GO PLAY POKER TO-NIGHT ?

NO!

YOU'RE GOING TO STAY HOME - I'M BEGINNING TO FEEL LIKE A WIDOW

I WANT A DIME'S WORTH OF GARLIC

VEGETABL

CRUNCH

?

SNIFF

JOHN, HAVE YOU BEEN EATING GARLIC?

YES HONEY

GET OUT OF THIS HOUSE AND STAY OUT!

TEE-HEE!!

HA! HA! - IT WORKED!

HERE I AM, BOYS! DEAL ME IN!

GARLIC!

GET OUT OF HERE!!! BEAT IT!

!

Thimble Theatre

Registered U. S. Patent Office

THE HERO OF THIS STORY WAS SOME GUY - HE DID A GOOD DEED EVERY DAY AND WHEN HE DIED HE WENT STRAIGHT TO HEAVEN

1

CYLINDA, I'M GOING TO BE JUST LIKE THE FELLOW IN THIS BOOK - I'LL DO LOTS OF SWELL DEEDS!!

OH, THAT'S FINE !!

2

I'M GOING OUT RIGHT NOW AND PULL OFF A GOOD DEED! I WOULDN'T MIND GOING TO HEAVEN MYSELF

3

HERE'S A POOR OLD HUNGRY DOG. NOW'S MY CHANCE TO SHOW WHAT A KIND-HEARTED GUY I AM

4

COME ON, DOGGY, I'LL GO GET MY GUN. YOU'RE GONNA EAT, AND EAT GOOD, YESSIR!

5

OH, BABY, DIDN'T I KNOCK THAT RABBIT!

BANG

!

6

AND ANOTHER ONE BIT THE DUST!

BANG

7

HERE YOU ARE, OLD BOY - HOP TO IT!

WOOF

8

WELL - THAT'S THAT! BY GOLLY, I SURE WILL GO TO HEAVEN NOW

9

SO YOU SHOT TWO RABBITS TO FEED A DOG?!

YEP. KINDNESS TO DUMB ANIMALS THAT'S MY MOTTO, I SURE MADE THAT DOG HAPPY!

10

YES BUT DID YOU MAKE THE RABBITS HAPPY?

MY GOSH! I DIDN'T THINK OF THAT!

11

JUST A MINUTE, HEY! LAY OFF!

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5-29

SEGAR 12

May 29, 1927

SAPPO

BY SEGAR

Registered U. S. Patent Office

BETTER BUY A BOX, LADY, IT'S WONDERFUL SALVE - IF YOU GET HIT ON THE HEAD IT WILL REMOVE THE BUMP INSTANTLY

IF IT WILL DO THAT I'LL BUY IT BUT FIRST I WANT TO TRY IT OUT, I DON'T WANT TO GET SWINDLED

WHACK

WHAT THU—!?

COME HERE JOHN, LET ME PUT SOME SALVE ON IT

STILL THERE!

BEAT IT, YOU FAKE!

!?!

Thimble Theatre

Registered U. S. Patent Office

1 — WE'LL HAVE OUR PICNIC HERE, CASTOR. BE CAREFUL OF THOSE DOUGHNUTS - THEY'RE THE FIRST I EVER MADE — WHEW

2 — I DIDN'T KNOW YOU COULD MAKE LEAD OUT OF FLOUR! — TO HIM-SELF — PUFF

3 — I HOPE YOU'LL LIKE MY DOUGHNUTS CASTOR — OH, I'LL BET THEY'RE GOOD ALL RIGHT — GOOD ANCHORS

4 — CASTOR, COME HERE THIS BRUTE IS TRYING TO FLIRT WITH ME! — OH, PLEASE DON'T TELL PAPA ON ME, I'M SO FRIGHTENED !!!

5 — DON'T BE TOO ROUGH WITH HIM, DEAR!! — WHAT'S THE MEANING OF THIS!? YOU BIG RUNT! — WHO ME?!

6 — WHAM

7 — OH! WHAT A MEAN GUY! I'LL GET EVEN WITH YOU - YOU BIG PIECE OF BRAINLESS CHEESE

8 — OH, SAY, ARE YOU GOING INTO THE WATER NOW? — YEAH, I'M GONNA TAKE A SWIM — LET'S BE FRIENDS - COME UP AND HAVE SOME LUNCH!

9 — HERE HAVE SOME DOUGHNUTS — FINE! I'M HUNGRY TOO

10 — HAVE SOMEMORE — CASTOR! WHY ARE YOU FEEDING HIM MY DOUGHNUTS MY, FIRST DOUGH-NUTS?

11 — HERE'S ANOTHER ONE

12 — HAVE A FEW MORE

13 — I'VE PUT AWAY THIRTY DOUGHNUTS AND I'M FULL - NOW I'LL TAKE A SWIM

14 — WATCH ME KID - I'LL SHOW YOU HOW TO FLOAT WITH HANDS AND TOES OUT OF THE WATER, I'M GOOD!

15 — SPLASH

16 — CASTOR, THAT FELLOW IS STILL UNDER - HE'S BEEN DOWN ABOUT TEN MINUTES!

17 — THOSE "SINKERS" KEPT ME UNDER - THROW ME A LIFE PRESERVER! — HELP!

18 — THE ONLY THING I HAVE IN THE SHAPE OF A LIFE PRESERVER IS A DOUGHNUT

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6·5

SEGAR

SAPPO

BY SEGAR

Registered U S Patent Office

HEY MYRTLE, LET'S TAKE A VACATION THIS SUMMER WHAT DO YOU SAY TO A LITTLE TRIP?

FINE, WE'LL GO TO THE MOUNTAINS!

HOW DO YOU GET THAT WAY - WE'LL GO TO THE SEASHORE

WE'LL GO TO THE MOUNTAINS!!

WE'RE GOING TO THE BEACH - AND THAT'S THAT!

ALL RIGHT - I'LL RUN DOWN AND BUY A BATHING SUIT

THAT'S THE IDEA !!

THE SEASHORE IS THE PLACE - I DON'T CARE A SNAP FOR A FLOCK OF MOUNTAINS

I'LL TRY IT ON. RIGHT NOW, HEAVENS! I HAVEN'T BEEN IN A BATHING SUIT FOR YEARS!

WHY DON'T YOU TRY YOURS ON TOO, 'OHN?

I'LL DO THAT, GEE, WE NEVER HAVE BEEN BATHING TOGETHER

HOT DOG!! WON'T WE HAVE FUN AT THE BEACH!!

OH, ALL RIGHT HAVE IT YOUR WAY - WE'LL GO TO THE MOUNTAINS

Thimble Theatre

Registered U. S. Patent Office

CASTOR IS COO-KOO AND ALWAYS HAS BEEN - I WISH YOU HADN'T MARRIED HIM

FATHER, YOU'RE TRYING TO TURN ME AGAINST MY HUSBAND BUT I DON'T THINK YOU CAN DO IT

1

GUESS I'LL TAKE A WALK AND TRY OUT MY NEW STRAW HAT - HOT DORG! AIN'T SHE A PIP!!

NUT!

2

WHAT I WANT TO DO IS, GET THE GOODS ON HIM - IF I CAN SHOW MY DAUGHTER THAT HE IS GOOFY MAY-BE SHE'LL LEAVE THE SAP!

COME ON CYLINDA, LET'S FOLLOW HIM

3

THIS MAKES FOUR TIMES MY HAT'S BLOWN OFF

4

WATCH HIM - HE CAN'T GO VERY LONG WITHOUT DOING SOMETHING SILLY

I THINK YOU'RE MEAN TO TALK LIKE THAT

5

GEE WHIZ! THERE IT GOES AGAIN!

6

IT'S GETTING TO BE A HABBIT

7

HE'S JUST CHASING HIS HAT YOU'D DO THE SAME IF YOURS BLEW OFF — NOTHING SILLY ABOUT THAT

8

WELL I'LL BE —— !

9

JUST THE SAME HE'S GOOFY - I KNOW GOOFS WHEN I SEE 'EM

HE ISN'T!

10

OH, I GET SO MAD!

11

I DON'T BELIEVE IN SWEARING BUT - X!! @! X!! @!!

12

!

13

THIS HAS GOTTA STOP!

14

15

BOP

16

17

YAH-HAW-HAW - OH, NO, HE ISN'T COO-KOO - HIT HIMSELF IN THE HEAD WITH A ROCK - IS THAT SENSE!?

18

19

OH, ISN'T HE CLEVER!

KA-PLOP

O.K.

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6-12

SEGAR

20

SAPPO

BY SEGAR

Registered U S Patent Office

UNCLE JOHN, WILL YOU PLAY BALL WITH ME?

I'D RATHER READ THE PAPER

I'M TIRED OF PLAYING BALL - IF YOU'LL LET ME OFF I'LL SHOW YOU A TRICK

ALL RIGHT, SHOW ME THE TRICK

SEE - I TAKE THE BALL LIKE THIS ——

NOW I GRAB IT WITH MY RIGHT HAND —

PUT IT INTO MY MOUTH AND SWALLOW IT

AND WITH MY LEFT HAND I TAKE IT OUT RIGHT THROUGH MY RIBS

UNCLE JOHN, THAT TRICK OF YOURS IS NO GOOD!

WHAT'S THE MATTER WITH IT?

I DID HALF OF IT ALL RIGHT

BUT I JUST SIMPLY CAN'T BRING IT OUT THROUGH MY RIBS - (ULP)

Thimble Theatre

Registered U S Patent Office

WHAT!! YOU SAY MRS. BLABBIT IS GOING TO STAY WITH US FOR A WEEK?!

I COULDN'T HELP IT, CASTOR, SHE INVITED HERSELF - WHAT COULD I DO? SHE DOESN'T MAKE A HIT WITH ME EITHER

1

OH, YES, - I MUST TELL YOU WHAT I HEARD ABOUT THE SMITHS! THIS IS GOOD!!

2

B-Z-Z-Z-
BUZ-Z-Z-
HAW, HAW!
CAN YOU IMAGINE IT?!

3

YOU HAVEN'T HEARD ABOUT MRS. BROWN? WHY, I THOUGHT EVERYBODY —— WELL, ANYWAY IT'S BEEN WHISPERED THAT - BLA - BLA --

G-R-R

4

OF COURSE MRS. BROWN IS A LOVELY WOMAN, BUT ——

5

HEY, CYLINDA - P-S-T!

6

LEMME GIVE HER THE AIR - LEMME PUT 'ER OUT

OH, DEAR, NO. THAT WOULD BE DREADFUL - NO WE CAN'T DO THAT

7

AW, HECK!

8

AND MRS. JONES - SAY IF SHE EVER KEEPS HER MOUTH CLOSED TEN MINUTES SHE'LL EXPLODE. TALKS ABOUT EVERYBODY!

9

OH, SHE MEANS WELL - I DON'T DOUBT THAT! HER AND MRS. JINKS ARE ABOUT ALIKE! IT WOULD BE A GREAT THING FOR THE COUNTRY IF ONE WOULD SHOOT THE OTHER AND GET HUNG FOR IT!

10

LISTEN, ANYTIME YOU CHANGE YOUR MIND LEMME KNOW AND I'LL PUT 'ER OUT! YOU'LL GET SICK OF HER SO LEMME KNOW WHEN

I WOULDN'T HURT HER FEELINGS. THAT WOULDN'T BE RIGHT

11

ELEVEN O'CLOCK! GEE, I'D LIKE TO GIVE HER THE GATE BEFORE I GO TO BED

GOOD NIGHT, EVERYBODY. I'M GOING TO THE HAY

GOOD NIGHT, WIFE

AND MRS. KONTZ, BLA-BLA BLA-

13

YOO-HOO - CASTOR PUT THE CAT OUT!

SURE, I WILL!

ME-YOW

14

!?

YOUCH

STOP IT!

SQUEECH - YOW

STOP IT!!

THUMP - BUMP

HELP!!

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15

PLOP!

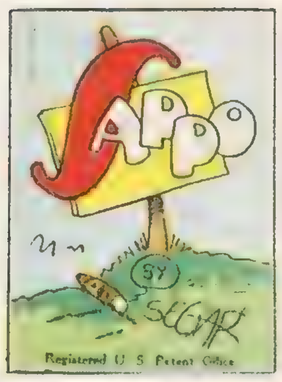
AND STAY OUT!

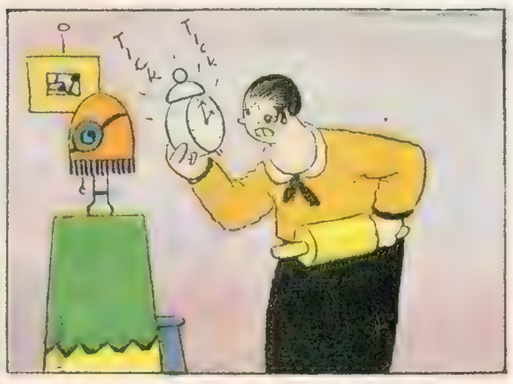
SEGAR

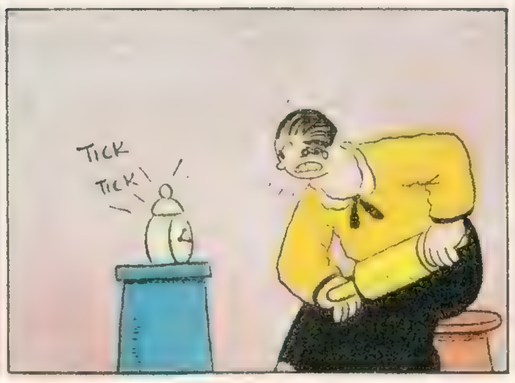
16

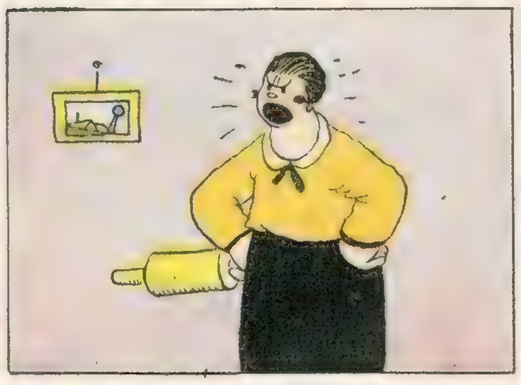
Thimble Theatre

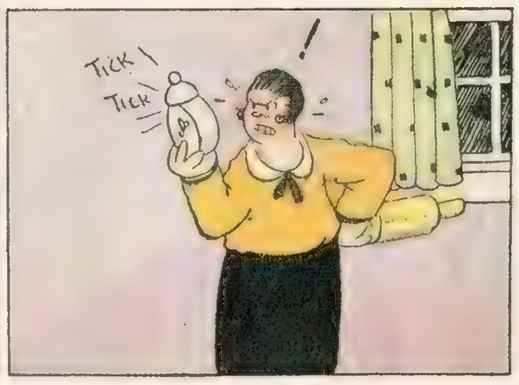
Registered U. S. Patent Office

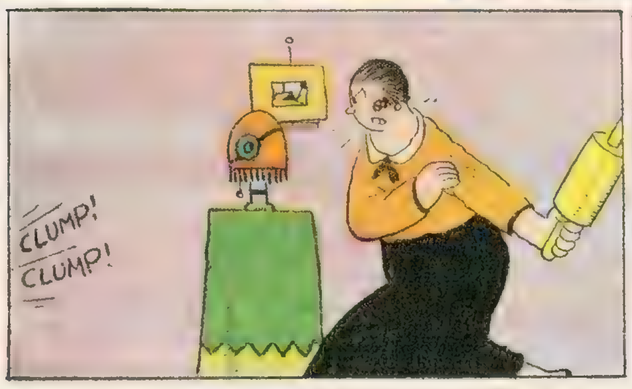


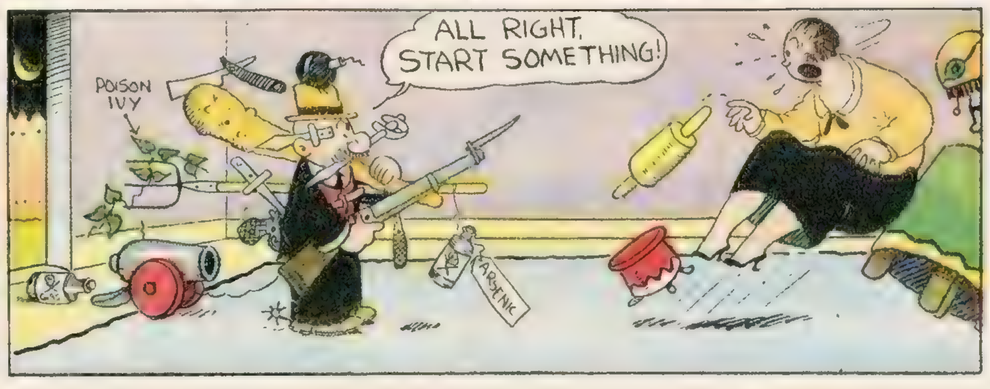












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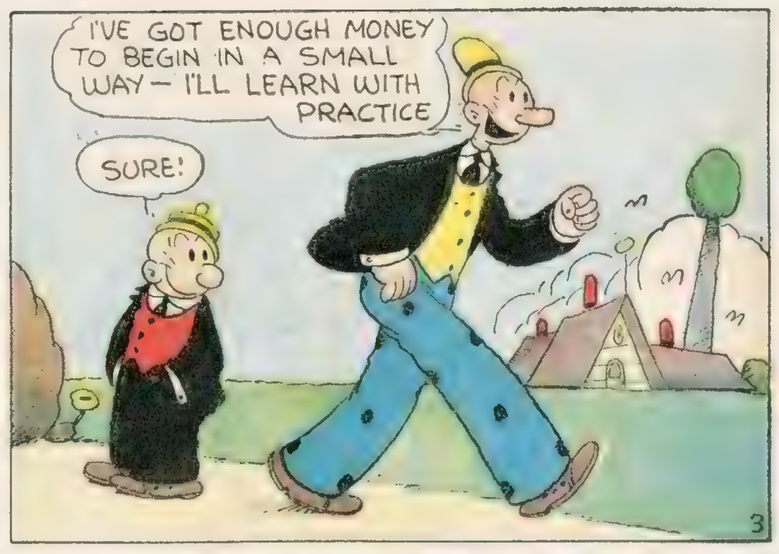

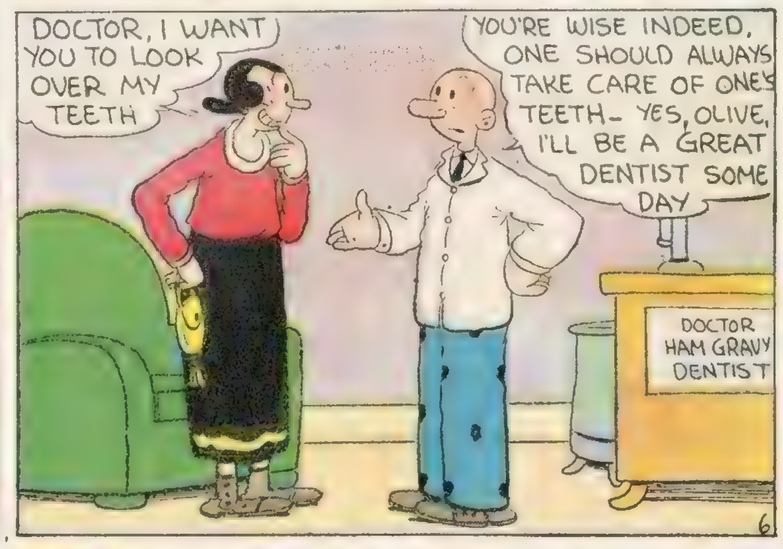

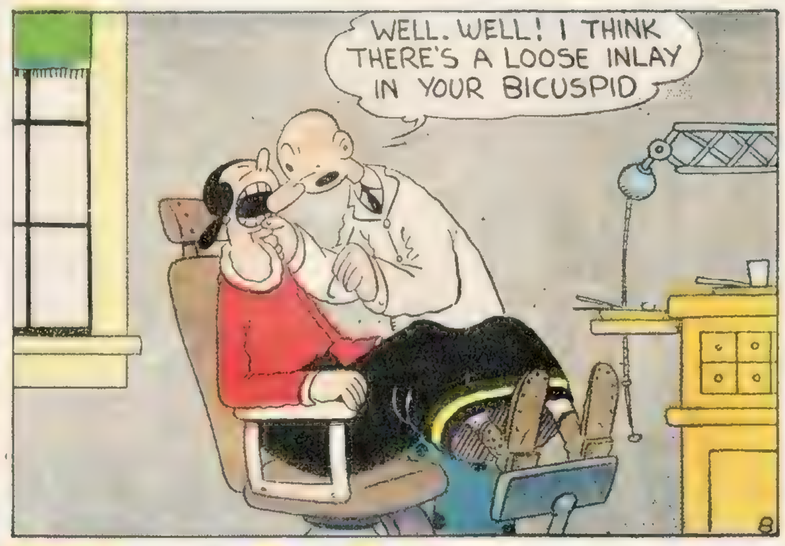

SAPPO

BY SEGAR

Registered U. S. Patent Office

COMING TO THE POKER PARTY TO-NIGHT, SAPPO, OLD KID?

I'LL TRY, JIM, BUT YOU KNOW MY WIFE

I'LL BUY HER A SWELL DRESS, THEN SHE'LL SURELY LET ME GO

HERE, HONEY, I BOUGHT SOMETHING FOR YOU

OH, JOHN, WHAT IS IT?

GEE, IT LOOKS SWELL ON YOU- OH, BY THE WAY- COULD I GO TO JIM'S POKER PARTY TO-NIGHT?

SO THAT'S IT! - NO, YOU CAN'T !!!

THE STORES ARE OPEN LATE TO-NIGHT, AND JUST AS SOON AS SHE GOES TO BED I'LL GRAB THAT DRESS AND TAKE IT BACK

I KNOW WHAT'S IN HIS MIND- I KNOW!

GOOD NIGHT JOHN!

GOOD NIGHT, DEAR.

SHE OUGHT TO BE ASLEEP BY NOW- TEE-HEE

HOLY SMOKE! SHE'S SLEEPING WITH IT ON

SHE'LL WEAR IT EVERY DAY AND SLEEP IN IT EVERY NIGHT TO KEEP ME FROM GETTING IT- I KNOW HER! MEAN ALL OVER!

BUT I'LL GET THAT DRESS! I'LL GET IT! SOONER OR LATER SHE'S GONNA HAVE TO TAKE A BATH!

Thimble Theatre

Registered U. S. Patent Office

WE'RE OUT OF FOOD - THERE ISN'T ANY GAME AND THE FISH ARE NOT BITING - NO TRAIN TILL TOMORROW! CAMPING'S THE BUNK! WE'LL STARVE!

1

WHERE ARE YOU GOING WITH THE GUN AND BASKET, CASTOR? YOU FOOL, THERE'S NO GAME AROUND HERE

WHERE THERE'S A WILL THERE'S A WAY!

2

CAN YOU IMAGINE HIS DUMBNESS?! I WISH YOU HADN'T MARRIED THAT SAP! HE'S THE CAUSE OF OUR PREDICAMENT, HE'S BAD LUCK!

HE'S NOT DUMB, DADDY!

3

4

5

6

MY GOSH! I'M HUNGRY! BUT THERE'S NO WAY OF GETTING ANY FOOD AROUND HERE

7

8

HEY, CYLINDA, LOOK AT YOUR SILLY HUSBAND GETTING READY TO SHOOT A "FISH HAWK" THEY'RE NOT GOOD TO EAT!!

9

10

11

12

CASTOR, DON'T SHOOT THAT FISH HAWK!

HE ISN'T FIT TO EAT!

13

9-4

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14

BANG

15

MEAT ON THE TABLE!!

OH, ISN'T HE CLEVER!!

SEGAR

16

Thimble Theatre

Registered U. S. Patent Office

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September 18, 1927

SAPPO BY SEGAR

I'M GOING TO BECOME A MEMBER OF THE "HARDBOILED HUSBANDS" CLUB

I'LL GO SEE THE BOYS AND SIGN UP RIGHT NOW

YOU'RE A FRIEND OF OURS AND ALL THAT, SAPPO, BUT SIGNING ON THE DOTTED LINE DOESN'T MAKE YOU A MEMBER OF THIS CLUB

YOU'VE GOT TO TAKE SOME TESTS - AND PROVE THAT YOU'RE A HARD-BOILED HUSBAND - THE FIRST TEST IS - "CALL UP YOUR WIFE AND SAY SOMETHING MEAN TO HER TELL HER TO GO SOAK HER HEAD

AW, BILL, WHAT'S THE SENSE IN THAT?

WE ALL TOOK OUR TESTS SO CALL HER UP AND TELL HER TO SOAK HER HEAD

OH, ALL RIGHT I'LL TELL HER TO SOAK HER HEAD

THAT YOU, MYRTLE DEAR? THIS IS HUBBY, SAY, THE BARBER JUST GAVE ME A RECIPE FOR BEAUTIFYING THE HAIR. "DISSOLVE SIX OUNCES OF QUININE IN A QUART OF OLIVEOIL"

YEAH - MIX UP SOME AND "SOAK YOUR HEAD"

I'LL TRY IT

PLOP

WELL - THAT'S THAT!

Thimble Theatre

Registered U. S. Patent Office

MY CIRCUS BUSTED UP SO I'LL HAVE TO SELL PETE, THE PERUVIAN PELICAN - HE'S A STRANGE BIRD - NOTICE HIS POUCH - HE CARRIES A RESERVE SUPPLY OF FOOD IN THIS POUCH - EVERYTHING HE SWALLOWS GOES INTO IT FIRST

GLOOK

MY GOSH! THERE'S A FLAP AND A BUTTON ON IT!

1

GLUP

YES - YOU SEE HIS POUCH IS A SORT OF LEATHER AND HAS NO MORE SENSE OF FEELING IN IT THAN YOUR FINGERNAIL - ONCE HE SWALLOWED A DIAMOND RING AND I HAD TO OPERATE TO RECOVER IT - THEN I SEWED ON A BUTTON TO KEEP THE FLAP CLOSED AND EVERYTHING WAS O.K.

HA! HA! ALL RIGHT I'LL GIVE YOU FIVE BUCKS FOR HIM

2

CASTOR, WHAT ON EARTH ARE YOU GOING TO DO WITH THAT DUMB LOOKING BIRD?

DAUGHTER, I'VE ALWAYS SAID THAT YOUR HUSBAND WAS COO-COO AND I THINK THIS PROVES IT!

I WANT TO LEARN SOMETHING ABOUT THIS BIRD - AH - HERE IT IS - "PERUVIAN PELICAN" "THE GREATEST FISHING BIRD IN THE WORLD" SO HE'S A FISHERMAN, EH?

GLOP

5

I'M HUNGRY FOR BASS, THINK I'LL TRY MY LUCK

6

MR. LOTTS, YOUR METHODS ARE OUT OF DATE, WATCH US

SHUT YOUR MOUTH, SAP!

7

GLYP

8

GLUX!

9

GLOP!

TEE-HEE!

10

I'M THE BEST FISHERMAN IN THE STATE — WHAT'S HE DOING UP THERE WITH THAT BIRD??

11

SPLASH!

12

⊙x!!! ××=! GLUP

"FOWL" LANGUAGE

WHAT AN APPETITE!

13

22-23-24 NICE BASS, THAT'S PLENTY!

14

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15

HEAVEN KNOWS I'M NO HOG, HAVE A FISH, PETE

PLOP!

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10-30

SEGAR

16

SAPPO

BY SEGAR

Registered U. S. Patent Office.

BEFORE YOU CAN BECOME A MEMBER OF THE "HARD-BOILED HUSBANDS' CLUB" YOU'VE GOT TO TAKE SOME MORE TESTS

IT'S MY DUTY AS PRESIDENT OF THE CLUB TO MAKE SURE THAT YOU'RE REALLY A HARDBOILED HUSBAND

NOW YOUR NEXT TEST IS—TAKE THIS BRICK, GO HOME AND THROW IT AT YOUR WIFE

WHEN SHE SEES WHAT A TOUGH GUY YOU ARE SHE'LL BE AFRAID OF YOU——

THEN YOU CAN HANDLE HER. THE IDEA IS TO BREAK DOWN HER MORALE

YEAH, I SEE

ALL RIGHT, GO IN AND DO YOUR ACT—I'LL WAIT HERE

YEP—THIS BRICK STUNT WILL RUIN HER MORALE

WELL—THAT'S THAT

Thimble Theatre

Registered U. S. Patent Office

DON'T MOVE!! I WANT ALL DE "JACK" AND JEWELRY IN DIS HOUSE, SEE!

MERCY! IT'S "WICKED WILLIE," THE TERRIBLE "HOLDUP"

1

LISTEN, SAP, BETTER KEEP AWAY FROM WICKED WILLIE—HE'LL SHOOT YOU SURE!

HEAVENS! WHAT A MEAN CROOK!

YEP, I'VE GOT A SCHEME! BUT THAT'S NOTHING NEW FOR ME—I'M FULLA HOT IDEAS—AND THIS ALL STEEL RADIO HORN WILL DO THE TRICK!

2

MR. PLUMBER, I WANT YOU TO CUT THIS RADIO HORN OFF RIGHT HERE AND PUT AN EXTENTION ON IT—

O-K

3

NOW ALL I NEED IS AN APPLE

CASTOR, HAVE YOU GONE COO-KOO!?

4

YES SHERIFF, I'M GOING TO CAPTURE WICKED WILLIE

HA! HA!—ME AND MY MEN JUST TRIED THAT AND FAILED—HE'S TOO QUICK WITH HIS GUN—NOBODY'LL EVER TAKE WICKED WILLIE—SAY, WHO LET YOU OUT ANYWAY?

5

FOR CRYIN' OUT LOUD! WOT'S DIS COMIN' DOWN DE ROAD?

OH, I'M THE SON OF WILLIAM TELL—THE LITTLE SON OF WILLIAM TELL

6

NUT!

SURE—I'M THE SON OF WILLIAM TELL—SEE THE APPLE ON MY HEAD?

7

LOOK, OLIVE—YOUR BROTHER WALKED RIGHT UP TO WICKED WILLIE!

OH, GEE! POOR CASTOR

BOOOOO! MY HUSBAND HAS GONE GOOFY

8

GOOD NIGHT! HE'S GETTING HIS GUN READY. THE LITTLE SAP WILL BE SHOT TO PIECES!

9

YOU MEAN YOU WANT TO BET ME FIVE BUCKS DAT I CAN'T HIT DE APPLE FROM WHERE I'M STANDING?

THAT'S IT—I THINK YOU'RE A PUNK SHOT

10

BANG

YOU WIN!

11-6

I MAY NOT HAVE A HECK OF A LOTTA BRAINS—BUT, OH, BABY—I SURE USE WHAT I'VE GOT!!

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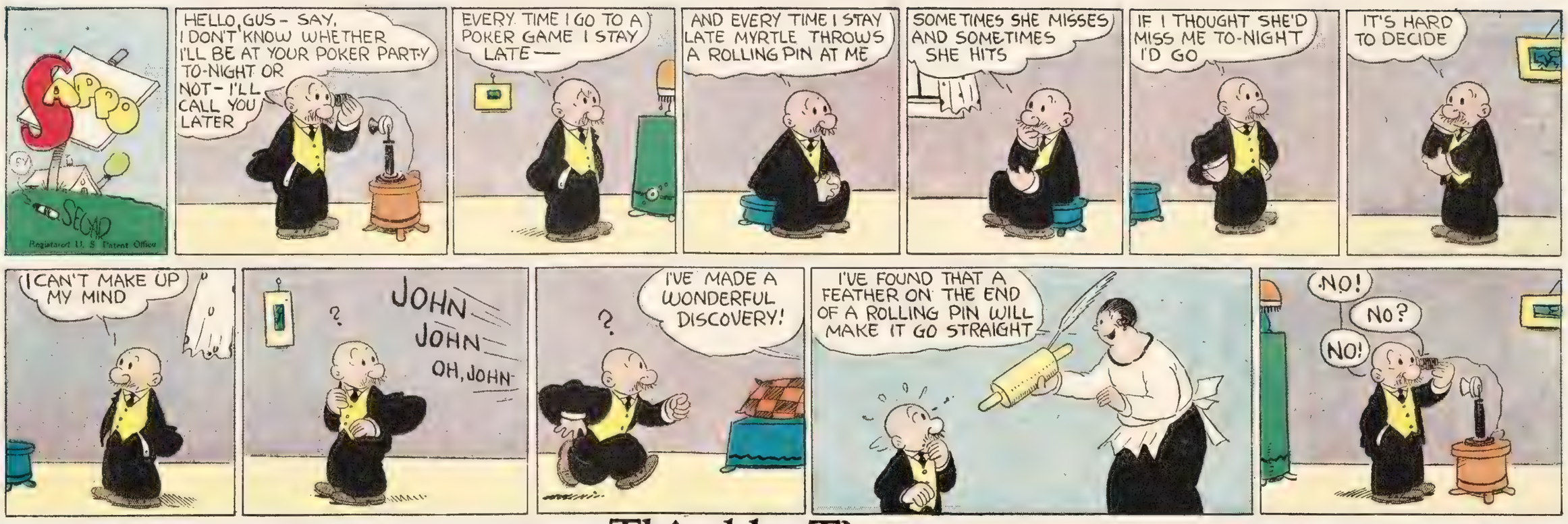
SEGAR

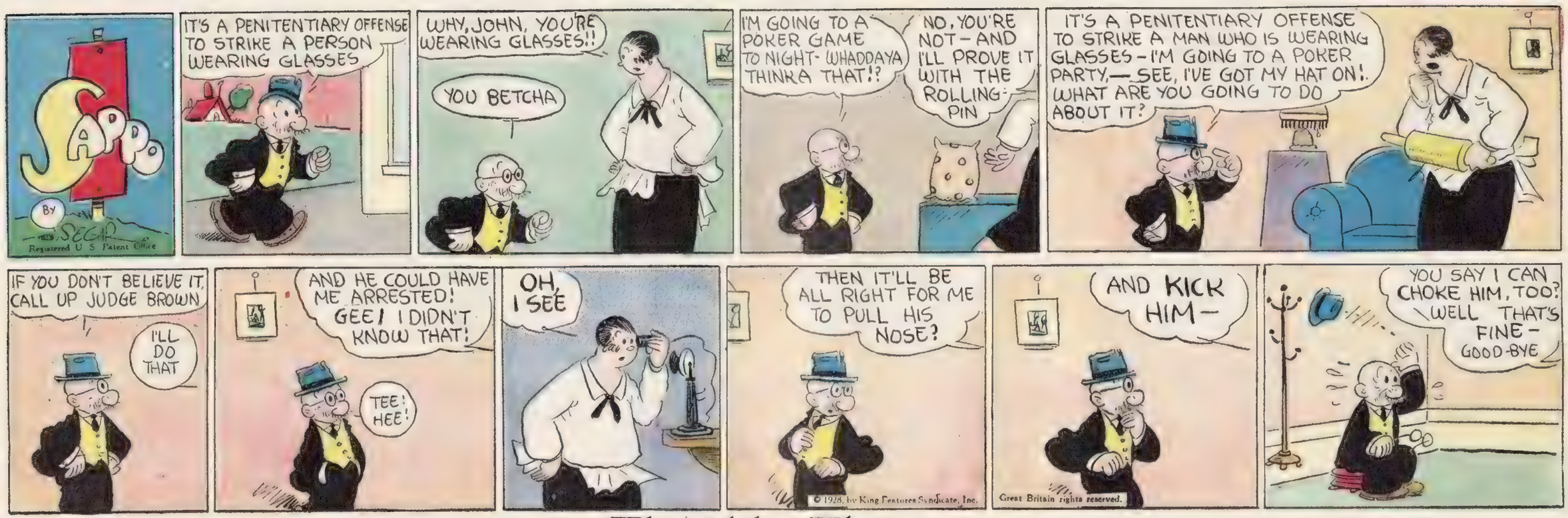
12



Thimble Theatre

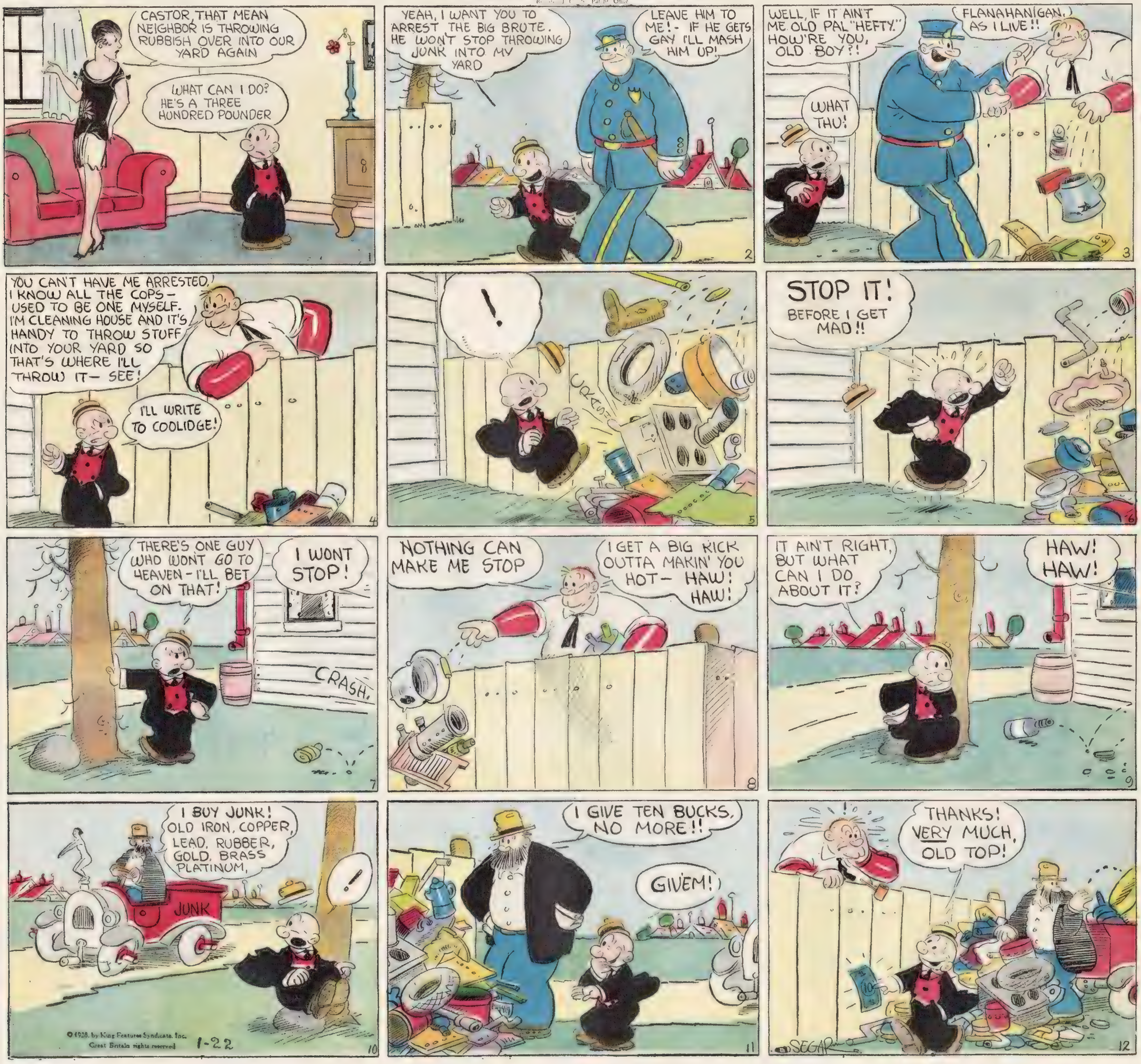
Registered U. S. Patent Office

January 1, 1928



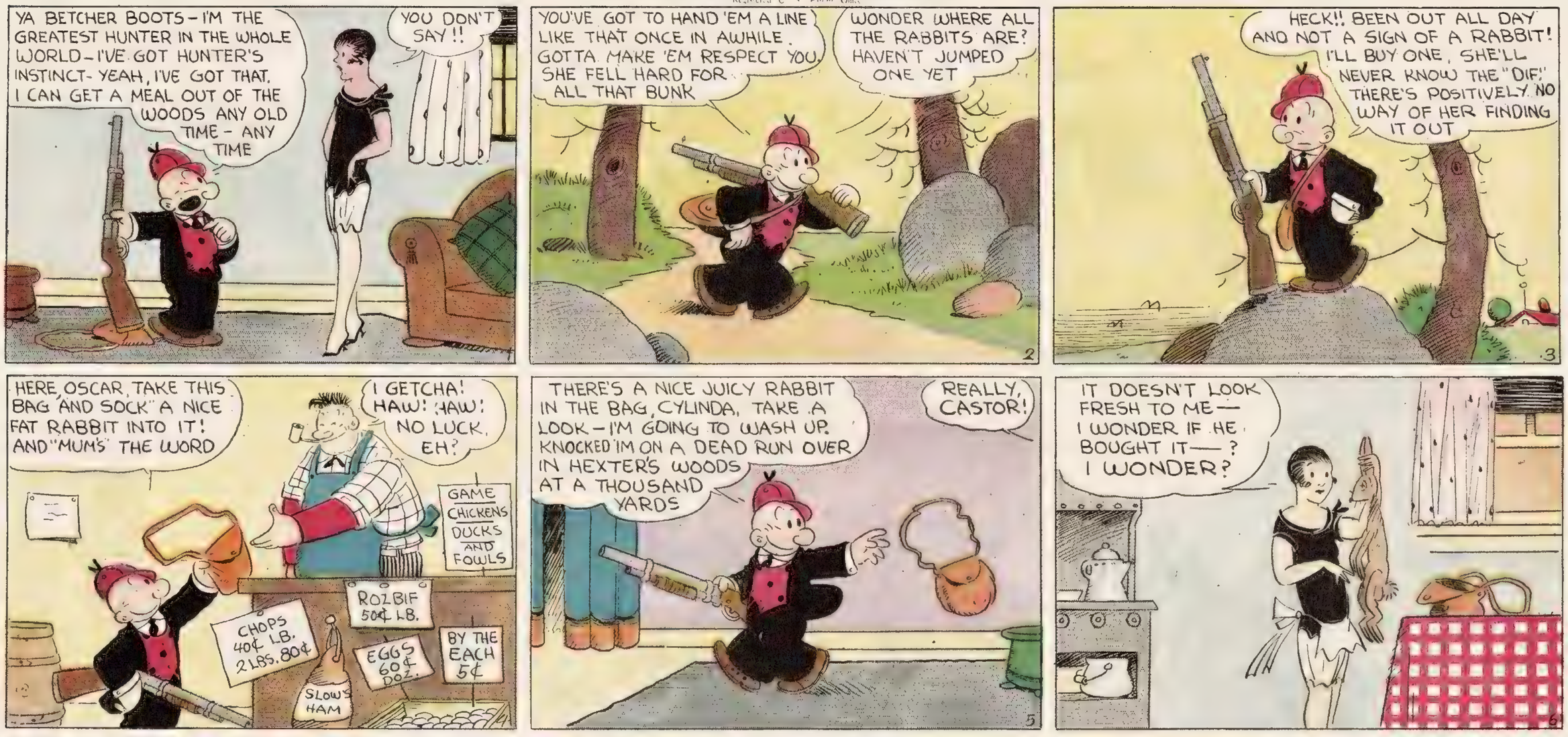
Thimble Theatre

Registered U. S. Patent Office



Thimble Theatre

Registered U. S. Patent Office



February 19, 1928

Thimble Theatre

Registered U. S. Patent Office

Thimble Theatre

Registered U. S. Patent Office

SAPPO

BY SEGAR

Registered U. S. Patent Office

I FEEL GREAT IN THIS NEW OUTFIT— IT'S THE FIRST TIME I'VE DRESSED UP IN YEARS

LET'S TAKE A WALK, JOHN, A LITTLE FRESH AIR WILL DO US GOOD

SURE, FINE! IT'LL GIVE ME A CHANCE TO SHOW OFF MY NEW "RAGS"

JOHN, YOU'RE ALL DOLLED UP LIKE A MILLION DOLLARS AND—ER—I HAVEN'T ANYTHING GOOD ENOUGH TO WEAR WHILE WALKING WITH A CLASSY DRESSER LIKE YOU

SAY— I WAS JUST THINKING—

IF YOU'LL GIVE ME TEN DOLLARS I'LL HOP AROUND THE CORNER AND GET A NEW HAT

OH, SO THAT'S IT!

WELL, JOHN, WHAT DO YOU SAY?

?!!!

COME ON, LET'S TAKE A WALK

PLOP

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CASTOR OYL IS NOW AWAY OUT IN THE GREAT AMERICAN DESERT-HE HAD HEARD THAT DESERT LAND WAS DIRT CHEAP—SO HE CAME OUT TO GRAB OFF SOME—AND KNOWING THE VALUE OF WATER HE DECIDED TO BUY A BIG LAKE WHICH HE COULD PLAINLY SEE—SO A NATIVE SOLD HIM THE MIRAGE FOR $500.00—CASTOR PUTS UP A BUILDING AND GOES INTO BUSINESS—IMAGINE SELLING FISHING TACKLE ON THE EDGE OF A MIRAGE—OF COURSE HE DOESN'T KNOW IT'S A MIRAGE

1

EVER SINCE I BOUGHT THIS LAKE FROM YOU—YOU'VE DONE NOTHING BUT SNICKER—I DON'T GETCHA AT ALL!

YAH! HAW HAW

2

JUST FOR THAT I WON'T TAKE YOU PADDLING IN MY NEW CANOE. I REALLY THINK HE'S GOOFY

HAW HAW

FISHING TACKLE FOR SALE OR RENT CASTOR OYL PROP.

3

HAW HAW

THE FACT THAT HE SOLD ME THIS SWELL LAKE FOR ONLY $500.00 PROVES HE'S GOOFY—NOW WHAT ARE THOSE SAPS LAUGHING AT?

4

THERE'S ONLY ONE THING I CAN'T UNDERSTAND—I'VE WALKED FIVE MILES AND THAT LAKE IS JUST AS FAR AWAY AS WHEN I STARTED

DISTANCE CERTAINLY FOOLS A FELLOW OUT HERE IN THE GREAT OPEN SPACES—WHEW!

5

BILL, IT'S TIME TO TAKE OUR ANNUAL BATH

THERE'S A COUPLE OF BUMS

AW, TALK ABOUT SOMETHING PLEASANT

6

SURE WE OUGHTA TAKE A BATH, BILL

AWRIGHT, LET'S GO WALK THROUGH THAT MIRAGE

7

MIRAGE!

!!

8

OUW! . AND I PAID $500.00 FOR IT! OH, WHAT A SUCKER!

9

SELLS ME A MIRAGE AND THEN HANGS AROUND AND GIVES ME THE "HORSE LAUGH" I CAN'T STAND BEING RAZZED—I CAN'T STAND THAT!

10

YEP, STRANGER, IF YOU WANT THIS BUCKET OF WATER IT'LL COST YOU $10.00 I HAD TO PACK IT FROM A SPRING TWENTY MILES FROM HERE

ALL RIGHT—HERE'S TEN— NOW DOUSE ME WITH IT!

11

? ? ? ? ? ? ? ?

FISHING TACKLE FOR SALE OR RENT CASTOR OYL

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3-11

12

@!!=x3m⊙m!!

CANOE TURNED OVER AND I DARN NEAR DROWNED!

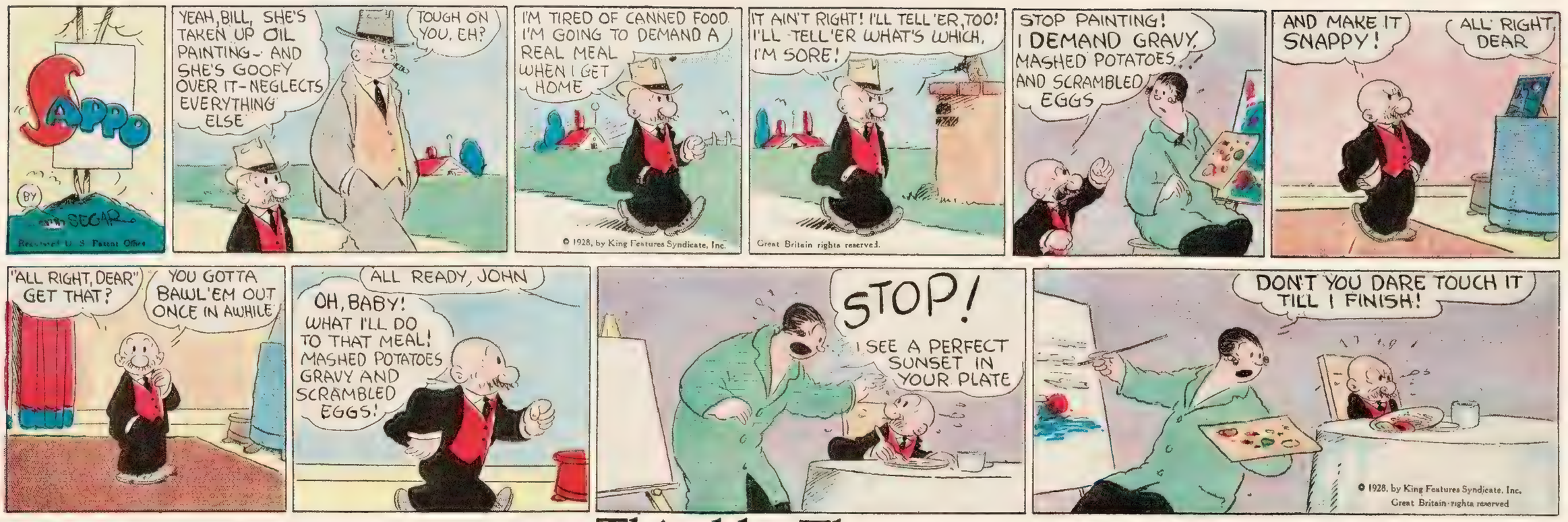
? !

FISH TACKLE FOR SALE OR RENT CASTOR OYL

SEGAR

13

March 11, 1928



Thimble Theatre

Registered U. S. Patent Office

Thimble Theatre

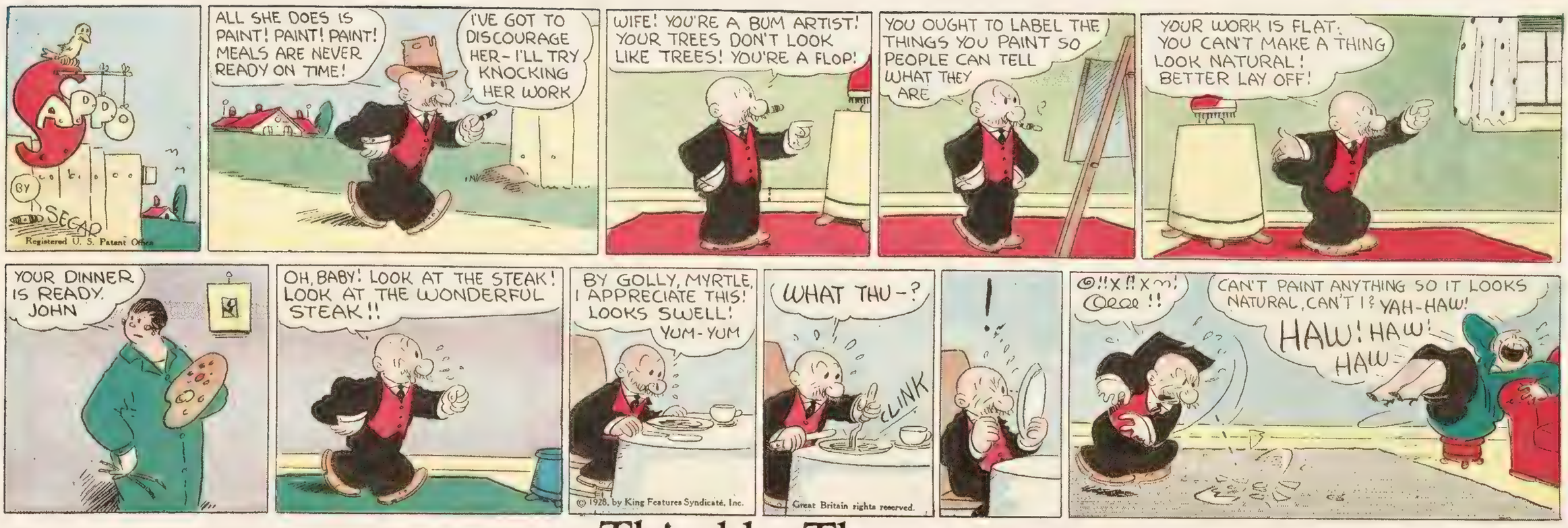
Registered U. S. Patent Office

March 25, 1928

Thimble Theatre

Registered U. S. Patent Office

April 1, 1928



Thimble Theatre

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Thimble Theatre

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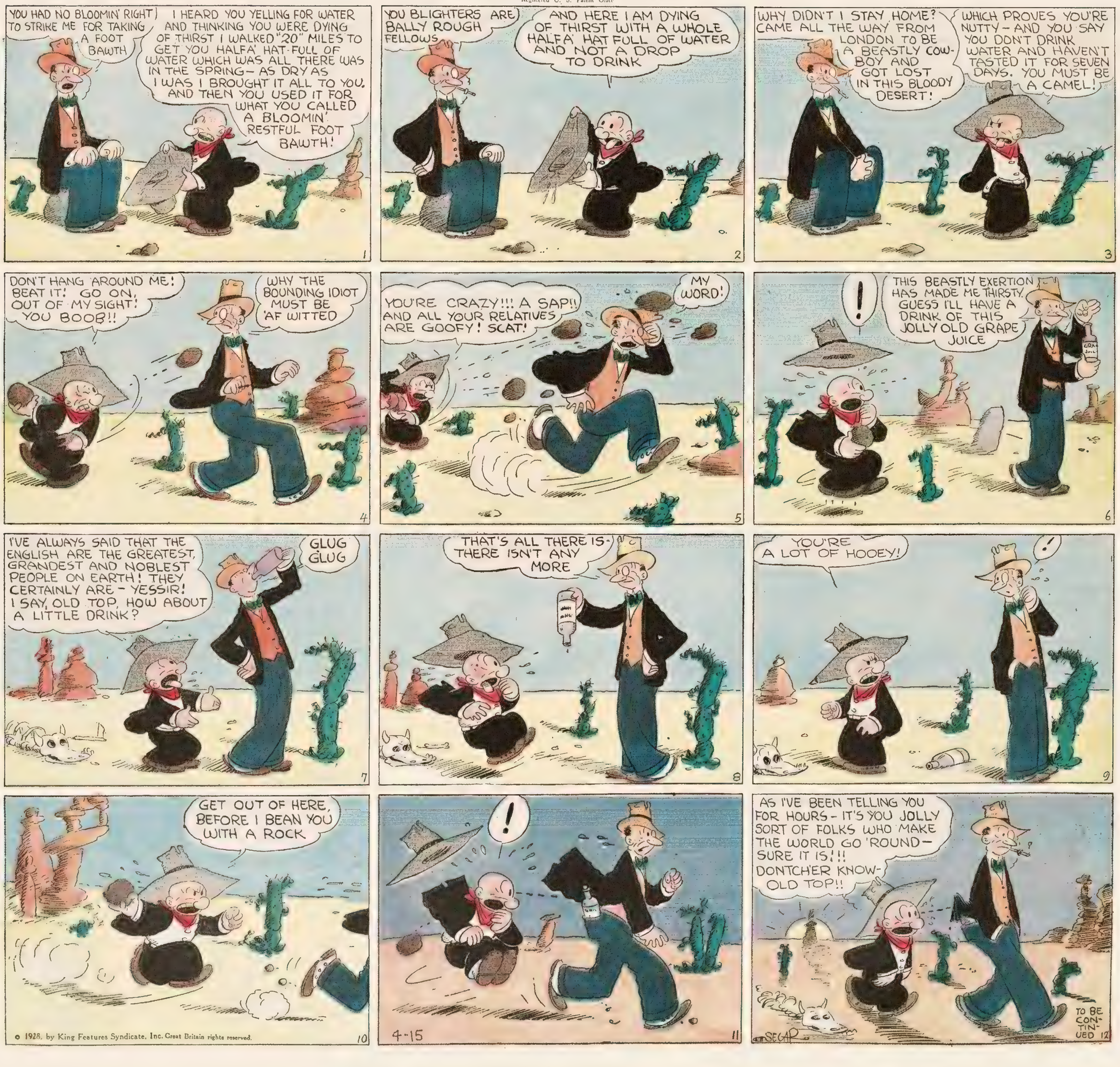
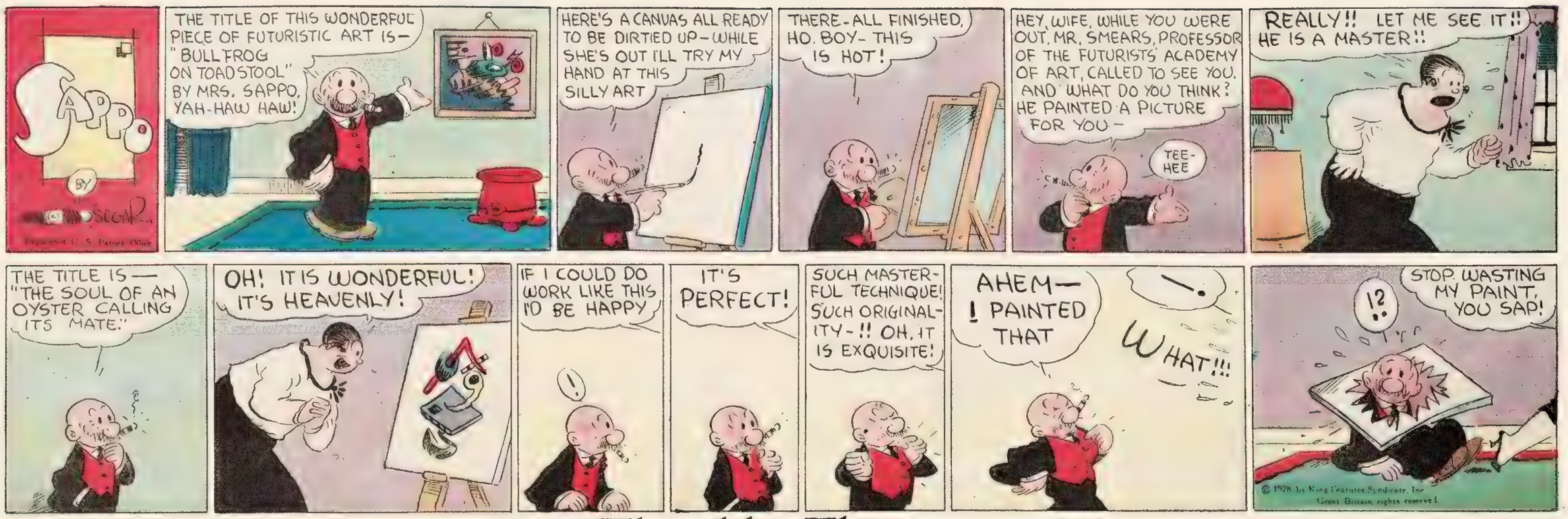


April 15, 1928

Thimble Theatre

Registered U. S. Patent Office



Thimble Theatre

Registered U. S. Patent Office

Thimble Theatre

Registered U. S. Patent Office

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May 6, 1928

SAPPO BY SEGAR
Registered U. S. Patent Office

I BREAK MY BACK MAKING GARDEN, AND THE NEIGHBOR'S CHICKENS DIG UP THE SEEDS AS FAST AS I PLANT 'EM

SOMETHING'S GOT TO BE DONE ABOUT THIS!

BE CAREFUL WITH THAT STUFF, MISTER - ANY LITTLE JAR WILL SET IT OFF

O.K. AND THANKS EVER SO MUCH

CONSTRUCTION CAMP NO. 3

DANGER

NOW, BY GOLLY!

I'VE TOLD YOU A GOOD MANY TIMES TO KEEP YOUR CHICKENS OUT OF MY YARD

AW DON'T BE SO FUSSY SAPPO

WHAT ARE YOU PLANTING NOW?

DYNAMITE - GRAIN DYNAMITE

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WHAT?!

YOU HEARD ME

BANG BANG BANG BANG BANG

Thimble Theatre

Registered U. S. Patent Office

CASTOR AND SNITS STILL LOST IN THE GREAT AMERICAN DESERT

HE'S MAKING A MEAL OFF OF THE OLD BONES OF CATTLE WHICH YEARS AGO STRAYED INTO THE DESERT AND DIED OF THIRST - GEE, I WISH I WAS A DOG!!

CRUNCH CRUNCH

1

COME ON, SNITS, WE'VE GOT TO GET OUT OF THIS DESERT! GOOD NIGHT! HE WONT LEAVE THOSE OLD BONES

WOF

2

SUCH MONKEY BUSINESS! I'LL HAVE TO CARRY THE OLD BONES TO GET HIM TO FOLLOW. IF HE WASN'T A WATER HOUND I'D LEAVE HIM FLAT

3

COME ON, YOU CRAZY POOCH! ISN'T THIS ENOUGH FOR YOU?!

WOF!

4

"MAN'S BEST FRIEND" - THAT'S A LOTTA HOKUM - JUST A PIGHEADED PUP, THAT'S ALL. HE WOULDN'T MOVE A STEP TILL I PICKED UP ALL THESE BONES

5

SAY, WHAT DO YOU THINK I AM, A TRUCK?" COME ON, YOU HEAR ME!!!

WOF

6

OF ALL THE STUBBORN DOGS! I WOULDN'T HUMOR HIM THIS WAY, BUT HE COST ME A HUNDRED BUCKS

WOF

7

HEY, SNITS! COME BACK HERE! WHERE YOU GOING?!

WOF!

8

! WOF WOF WOF WOF WOF WOF

9

HOLY SMOKE! HE'S FOUND THE SKELETON OF A PREHISTORIC "DINOSOUROSOROUS" THE WIND HAS UNCOVERED IT - MUST BE A MILLION YEARS OLD

10

LISTEN!

WOF!

11

YOU HEARD ME! I SAID WE'RE GOING TO CUT OUT THIS FOOLISHNESS!!

WOF! WOF! WOF! WOF! WOF! WOF! WOF! WOF! WOF! WOF!

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5-13

SEGAR

12

Thimble Theatre

Registered U. S. Patent Office

APPO

BY SEGAR

Registered U S Patent Office

NO MONEY COMING IN- GEE IT'S TOUGH TO BE OUT OF A JOB

HOW ARE WE GOING TO LIVE? NO JOB, NO MONEY

WE'LL LIVE BY MY WITS

HA! HA! BY YOUR WITS! WELL, GET BUSY. WE NEED SOMETHING FOR DINNER

HELLO, IS THIS MR. YOLK'S POULTRY FARM?- SAY, SEND OVER FIFTY HENS- YEAH, I'M GOING INTO THE CHICKEN GAME

O-K

JOHN, ARE YOU CRAZY? HOW ARE YOU GOING TO PAY FOR FIFTY HENS?

JUST LEAVE 'EM RIGHT HERE- I WANT TO LOOK 'EM OVER- IF THEY'RE ALL RIGHT I'LL MAIL YOU A CHECK

I THINK THAT MAN'S GONE GOOFY!!

CACKLE CACKLE

SIX HOURS LATER-

TIME TO COLLECT THE EGGS

EIGHTEEN-NINETEEN-TWENTY—

HERE, WIFE, IS TWO DOZEN EGGS WHICH WE GOT FOR NOTHING

WHAT DO YOU MEAN? "FOR NOTHING"?

HELLO, MR. YOLK— I'VE DECIDED NOT TO GO INTO THE CHICKEN BUSINESS. COME OVER AND GET YOUR HENS

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CASTOR'S CHANCES OF GETTING OUT OF THE DESERT ARE RATHER SLIM- CRAZED FROM THE WANT OF FOOD AND WATER- HE WANDERS, AND HIS LITTLE DOG SNITS IS ALWAYS RIGHT BEHIND-

1

OUW!! I MUST HAVE FOOD! MUST! MUST!

2

I KNOW WHAT I'LL DO! I'LL BOIL YOU AND MAKE "HOT DOGS"- WHY DIDN'T I THINK OF THAT BEFORE?

WOF

3

NAW, I CAN'T DO THAT. I HAVEN'T ANY WATER TO BOIL HIM IN

4

BEAT IT! YOU BUM POOCH! YOU'RE BAD LUCK- G'WAN!

WOF

5

AND STAY AWAY FROM ME, I NEVER WANT TO SEE YOUR SILLY FACE AGAIN- YOU'RE A NO GOOD MUTT AND A JINX!!

6

POOR SNITS, ALL ALONE IN THE MERCILESS DESERT

7

COO-KOO INDIANS, A CAVE-DWELLING DESERT TRIBE OF WHICH LITTLE IS KNOWN- CRUEL SUPERSTITIOUS BLOOD-THIRSTY

8

HUH! SAYS WHICH?

BIG CHIEF SOCKINMUSH WANTUM SCALP! WANTUM TAKE UM! UGH!

9

UGH! HEAP BUM SCALP NO HAIRS! CUTUM EARS OFF TRIM TONSILS UGH!

YAH! YAH! YAH! KETCHUM PALE FACE! YAUCH!

10

SNITS ALSO IS IN DANGER- DANGER OF CHOKING TO DEATH- FOR IN TRYING TO CAPTURE A DESERT MOUSE HIS HEAD BECOMES FASTENED IN AN OLD COW'S SKULL

WOF WOF WOF WOF WOF

11

CUTUM HEAD OFF, TOO, MAY BE, GOOCH!

12

WOF WOF WOF WOF WOF WOF WOF

13

WOF!

?

14

A COUPLA PEAS IN A SINGLE POD- THATS US FOR KEEPS!

WOF

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5-20

SEGAR

15

SAPPO

BY SEGAR

Registered U. S. Patent Office

SO YOU'VE GOT A JOB SELLING HAIR GROWER HA! HA! AND YOU, BALD AS A BRICK. THAT'S GOOD!

I'M NOT GOING TO BE BALD — THIS WIG FIXES THAT

HAIR GROWER

THERE GOES A BALD-HEADED MAN NOW — WATCH MY SMOKE!

I'LL TELL HIM I DIDN'T HAVE A HAIR ON MY BEAN YESTERDAY, AND THAT WON'T BE LYING, EITHER

HEY, THERE! JUST A MINUTE! WHY HAVE A HAIRLESS HEAD?

ONLY FIFTY CENTS A BOTTLE

I TRIED IT LAST NIGHT

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I DIDN'T HAVE A HAIR ON MY HEAD YESTERDAY AND LOOK NOW!

? ? ? ? ?

YAH-HAW HAW-HA! HAW

NOW WHAT WAS HE LAUGHING AT?

Thimble Theatre

Registered U. S. Patent Office

1 — GO ON, SNITS - DON'T WAIT FOR ME, I'M NOT COMING - I'M THROUGH, CAN'T GO ON WITHOUT WATER - SAVE YOURSELF IF YOU CAN OLD PAL — WOF

2 — NO, SNITS - JUST LET ME STAY HERE - YOU GO - MAYBE YOU CAN GET OUT OF THIS DESERT

3 — WHY CONTINUE THE STRUGGLE? WHY? — WOF!

4 — DON'T TRY TO COAX ME! I MAY AS WELL DIE RIGHT HERE AS A LITTLE FARTHER ALONG WISH I HAD A DRINK! WELL - S'LONG, SNITS — WOF

5 — ?!

6 — DESERT RIVER!

7

8 — MY GOSH! THAT FELLOW IS TRYING TO COMMIT SUICIDE! — SPLASH

9 — NO! NO! MUST NOT DO THAT - NO! NO! NO! NO! — ?

10 — HEY!

11 — !! — SPLASH

12 — YOU ALMOST DROWNED THAT TIME! WHY, YOU'RE HALF FULL OF WATER! THINK, MAN - YOU DON'T WANT TO DO THAT! — !

13 — CRACK

14

15 — GLUG GLUG GLUG

16 — ! ?

5-27

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SEGAR

May 27, 1928

SAPPO BY SEGAR

Registered U. S. Patent Office

CERTAINLY I'M GOING TO WEAR THIS WIG ALL THE TIME- IT'S NO WORSE THAN FALSE TEETH OR WOODEN LEGS

TEE-HEE - YOU LOOK LIKE A FISH PEDDLER

FISH PEDDLER, ME EYE! WHY, I'M HANDSOME!

AND A MIGHTY FINE WIG, TOO — PEOPLE WOULD SWEAR IT'S MY OWN HAIR IF THEY DIDN'T KNOW ME

I'LL HOP IN HERE AND GET TOUCHED UP A BIT

HAIR CUT?

NO - JUST TRIM THE MUSTACHE

HOW ABOUT A SHAVE, SINGE, MASSAGE, WASH OUT, OR SOMETHING?

NO, THAT'LL BE ALL

YOU GOT DANDRUFF, MISTER. YOU OUGHTA DO SOMETHING ABOUT THAT

HAVE I REALLY GOT DANDRUFF?

SURE, YOU HAVE - BUT OUR SPECIAL TREATMENT WILL FIX THAT - SURE YOU GOT DANDRUFF

DARNED IF I CAN SEE ANY

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Thimble Theatre

Registered U. S. Patent Office

1

COME ON, SNITS, WE FOUND WATER AND HAD A GOOD DRINK — SO LET'S DO SOME PROSPECTING. THERE'S GOLD AMONG THESE STRANGE DESERT ROCKS

WOF

2

I'VE BEEN PICKING FOR HALF AN HOUR AND HAVEN'T FOUND ANY GOLD YET!

3

A WHOLE HOUR WASTED - I'LL BET THERE ISN'T ANY GOLD IN THIS COUNTRY

4

YEAH, STRANGER, I'VE BEEN DIGGING FOR AN HOUR AND HAVEN'T FOUND A BIT OF GOLD - AIN'T THAT TOUGH?

SAY, I'VE BEEN SCRATCHIN' AROUND THIS DESERT FOR FIFTY YEARS AND I AIN'T FOUND OVER FOUR BITS WORTH MYSELF

WOF

5

SOME FELLERS GO RIGHT OUT AND PICK IT UP - AND OTHERS — WELL, I'M ONE OF THE OTHERS - GOLD IS WHERE YOU FIND IT - AND SOME NEVER FIND IT

6

YEAH, — I GUESS THAT'S RIGHT

7

SAY - HOW MUCH DO YOU WANT FOR THIS?

WHAT - THAT OLD RUSTY LOOKIN' ROCK - I DON'T WANT ANYTHING FOR IT - YOU CAN HAVE IT

8

NO, I WONT TAKE IT FOR NOTHING, HERE'S FIFTEEN CENTS - ALL THE MONEY I HAVE

OH, ALL RIGHT - I'LL TAKE THE MONEY JUST TO PLEASE YOU

9

SNITS, WE'VE GOT TO DO SOMETHING FOR HIM - THE OLD FELLOW IS COO-KOO - DESERT MADNESS, THAT'S WHAT — PAYING ME 15¢ FOR AN OLD ROCK - HE'S GOOFY AND WE MUST HELP HIM

10

GREAT!! HERE'S A "GOOKLE BERRY BUSH." IT'S QUEER FRUIT IS THE ONLY CURE KNOWN FOR DESERT MADNESS - WE'LL BRING THE OLD BOY HERE AND MAKE HIM EAT SOME

11

PAYING 15¢ FOR A ROCK — HE SURE IS GOOFY - HURRY! WE MUST OVERTAKE HIM AND CURE HIS INSANITY

WOF!

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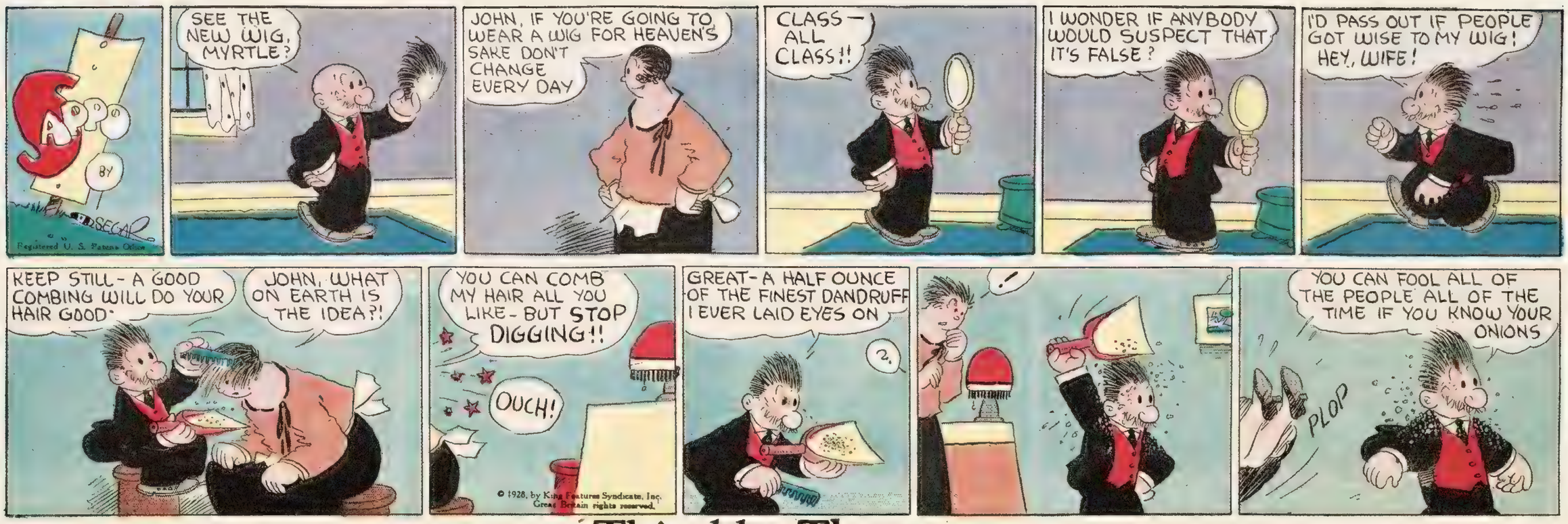
6-3

12

JUST AS I THOUGHT! — AFTER WASHING AND POLISHING, I FIND THAT IT IS A NUGGET OF PURE GOLD WORTH $1,000,000.00

13

SEGAR



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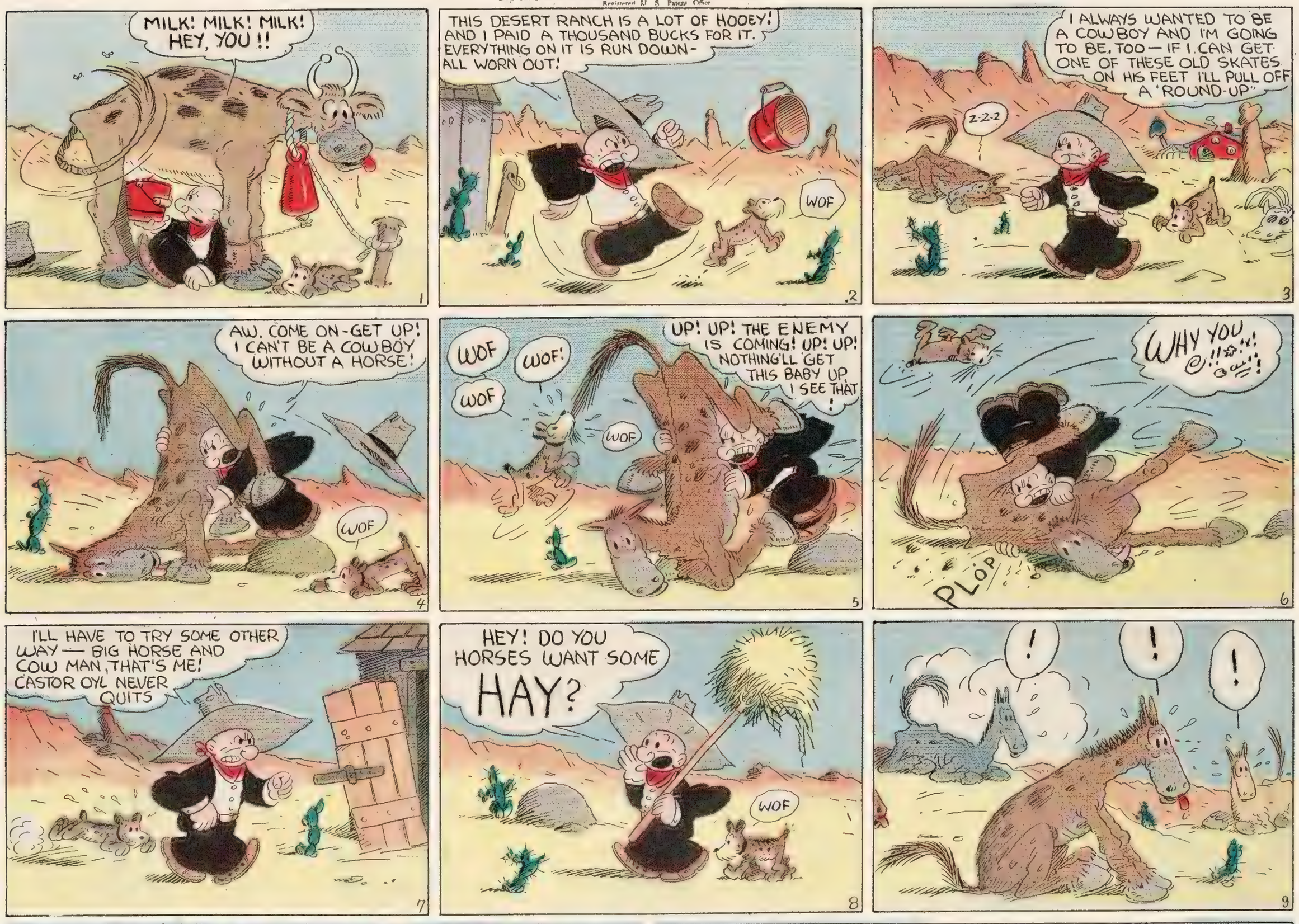

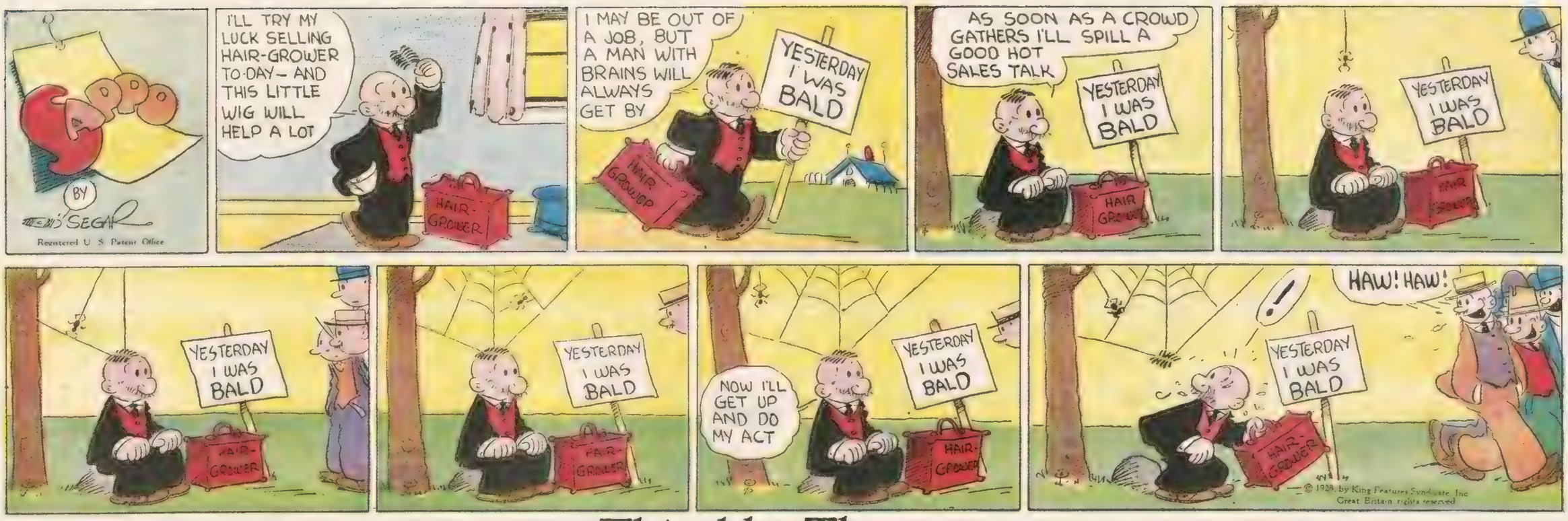

Thimble Theatre

Registered U. S. Patent Office

THE FELLOW WHO SOLD ME THIS DESERT RANCH SURE HANDED ME A TRIMMING! BUT I'M GLAD HE DID - BECAUSE I'VE LEARNED A LESSON
NOBODY IN THE WORLD COULD TRIM ME AGAIN! I'M WISE NOW
Z-Z-
1
EVERY HORSE I'VE GOT IS TOO LAZY TO STAND ON HIS FEET GET UP! COME ON, UP!
NO, SIR, NOBODY'LL EVER PUT ANYTHING OVER ON ME AGAIN
WOF!
2
IF SUCKERS KEEP COMING WEST I'M GOIN' TO QUIT HOLDIN'-UP TRAINS - NOW, OLD HOSS - I'LL HIDE YOUR RIDING GEAR - THEN YOU FLOP DOWN AND ACT LIKE ONE OF HIS OLD SKATES - I'LL DO THE REST
MYSTERIOUS RIDER OF THE GREAT OPEN SPACES
3
HOWD'Y, STRANGER, GOT ANY HOSSES TO SELL?
HUH? WHO, ME? SURE - I'VE GOT SOME GOOD HOSSES TO SELL - SURE I HAVE - YEAH - FIVE BUCKS EACH TAKE YOUR PICK
4
I RECKON I'LL TAKE THIS ONE
A MIGHTY FINE HOSS — HE MAY NOT HAVE ANY TEETH, BUT THAT'S BECAUSE HE'S YOUNG — AIN'T CUT 'EM YET
HIS OWN HORSE
5
WHISPERING IN HIS EAR - HA! HA! IT'LL TAKE MORE'N THAT TO GET HIM UP - SOMEBODY'S STUCK, BUT IT ISN'T CASTOR OYL, THIS TIME! HAW! HAW! HAW!
P-S-T
P-S-T
6
ADIOS, AND THANKS FOR THE BARGAIN
HEY!! WAIT A MINUTE! HOW'D YOU GET THAT HORSE UP? HEY?!
7
HOSS LANGUAGE, THAT'S ALL I JUST SPOKE A WORD OF HOSS LANGUAGE IN HIS EAR
SAY, MISTER - WHAT WAS THAT WORD? PLEASE TELL ME! WONTCHA? WILL'YA? PLEASE!
8
WELL, STRANGER, IT'LL COST YOU TWENTY-FIVE DOLLARS TO KNOW THAT WORD OF HOSS LANGUAGE
HERE'S FIFTY - IT'S WORTH THAT TO ME - QUICK — WHAT'S THE WORD?
9
THE WORD IS "GOOCH"
GOOCH?
YES - GOOCH
10
HA! HA!
11
GOOCH!
GOOCH!
HEY, YOU! GOOCH!
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6-24
12
GOOCH! GOOCH! GOOCH!

Thimble Theatre

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APPO

BY SEGAR

Registered U. S. Patent Office

I SUPPOSE I'LL HAVE TO TAKE HER WITH ME

BOO - I'M TIRED OF STAYING IN - I WANT TO GO FISHING

MY DAY WILL BE SPOILED. WOMEN DON'T KNOW HOW TO FISH

NOW, JOHN, DON'T BE MEAN

I GOT ONE

I'LL PUT MY LINE RIGHT BY YOURS AND MAY-BE I'LL CATCH ONE

DON'T DO THAT-THAT'S ONE THING A FISHERMAN WON'T STAND. NEVER DO THAT- FIND YOURSELF A PLACE AND KEEP AWAY FROM MY SPOT

IT ISN'T SPORTSMAN LIKE

ALL RIGHT, GROUCH. I'LL FIND A BETTER SPOT

WHEE-I GOT ONE, JOHN, HE'S BIGGER THAN YOURS

ANOTHER ONE!

THIS MAKES "SIX". OH, WHAT A BIG ONE!

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Thimble Theatre

Registered U. S. Patent Office

COME ON, SNITS, I'M SICK OF BEING ALONE IN THIS DESERT. WE'RE GOING TO TOWN. I'VE GOT TO HAVE COMPANY, I CRAVE COMPANIONSHIP

1

WE'RE ON THE OUTSKIRTS OF "DEAD GULCH", ONE OF THE TOUGHEST TOWNS IN THE WEST- IT'S JUST LIKE IT WAS IN THE OLD DAYS - BUT WHO CARES! IT'S GOT CAMPING IN THE DESERT BEAT

ONE DOZ. SIX GUNS

2

BANG

3

THE "WINK TWICE" SOFT DRINK EMPORIUM

RED'S

BAM

4

BANG

BANG BANG BANG

5

BANG

6

BANG

BANG

BANG

SAPPO BY SEGAR

Registered U S Patent Office

JOHN IS JUST READY TO BOIL OVER BECAUSE I'M CATCHING ALL THE FISH TEE-HEE

HERE'S ANOTHER ONE, JOHN

DUMB LUCK!

HEY, SOREHEAD, GET AN EYEFUL OF THIS!

OH, BABY!

YAH! YAH! YAH! AND GET AN EYE FUL A THIS-HE'S BIGGER THAN ALL YOURS PUT TOGETHER YAH! HAW

SPLASH

FLOP

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DON'T JOHN! NO! NO! GOOD HEAVENS!

SPLASH

GET THAT OUT OF YOUR HEAD! NO COMMITTING SUICIDE! YOU HEAR ME!!

Thimble Theatre

Registered U. S. Patent Office

I CAN'T STAND IT ANY LONGER! LIVING ALL ALONE IN THE DESERT IS DRIVING ME GOOFY. I MUST HAVE COMPANY – I'M GOING TO "DEAD GULCH," NO MATTER WHAT HAPPENS

WOF

1

THEY SHOOT AND FIGHT ALL THE TIME. IT'S HARD TO IMAGINE SUCH A TOUGH TOWN – I MAY GET KILLED, BUT I'VE GOT TO TALK TO SOMEBODY!

BAM BANG SOCK

2

LOOK AT THAT FELLOW TAKING POT SHOTS AT EVERYBODY HE SEES. WELL, ANYWAY I'M GOING TO SAY HELLO TO HIM – I'M SO LONESOME I'D TALK TO A RATTLE-SNAKE

BAM BAM BAM

HELLO, MISTER, OLD BOY. ANY LUCK TO-DAY? HOW MANY 'JAGET?

LAST CHANCE

I SAID, "HELLO"

!

HELP!

5

MY GOSH! I FRIGHTENED HIM HALF TO DEATH! WHAT'S THE MATTER WITH HIM?!

6

MAY-BE THESE MEN CAN TELL ME WHY HE RAN FROM ME. HEY!

7

WHAT THU—?

DERNED IF I CAN SEE ANYTHING TO RUN FROM – BUT I'D BETTER SPEAK A LITTLE MORE GENTLY TO 'EM

DANCE HALL

GUM

9

PEACE BE WITH THEE, BENEVOLENT GENTLEMAN OF THE DESERT. NICE DAY, AIN'T IT?

G-R-R

10

!

!

11

PLEASE DON'T KILL US!

HAVE MERCY

WAKE UP, COME ON-WAKE UP!

BOP

?

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7-22

TO BE CONTINUED

SEGAR

12

SAPPO BY SEGAR

Registered U S Patent Office

THE FISHING CLUB IS OFFERING A $50.00 MAIN PRIZE IN THEIR "BIG FISH" CONTEST

HELLO, BOYS – I CAME DOWN TO COLLECT THE MAIN PRIZE

DON'T KID US, SAPPO, YOU NEVER SAW A FISH

FISHING CLUB

IS THIS THE BEST YOU FELLOWS COULD DO? HA! HA!

HERE, GENTS, TAKE A SQUINT AT THIS

SOME FISH!

HE WINS!

SURE – SAPPO GETS THE FIFTY"

JOHN SAPPO FIRST PRIZE

SOFT!

$50

COME GET YOUR TOY HOUSE WILLIE. I'M THROUGH WITH IT

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Thimble Theatre

Registered U. S. Patent Office

1 EVERYBODY RUNS FROM ME! LOOK AT THAT BIG "HE" GUNMAN GO!

2 I CAN'T DOPE IT OUT – BIG BRUTES WHO COULD CRUSH ME WITH A LITTLE FINGER TURN GREEN WITH FRIGHT WHEN THEY SEE ME – WHY? I WONDER WHY?

3 MY GOSH! A LADY IN THE CLUTCHES OF TWO TERRIBLE BRUTES

HELP! HEEELP! HALP!

4 LEAVE GO, HANK SHE'S MY GAL! LEAVE GO!

BUCK, TAKE YER HOOKS OFF! SHE LOVES ME MORE'N SHE DOES YOU!

5 I LOVE HER BETTER'N LIFE ITSELF – THIS LITTLE LADY IS TOO GOOD FOR YOU, HANK

IN ABOUT A MINUTE I'M GONNA PLUG YOU

6 GIMME THAT GAL!

7 DONT BE SO ROUGH WITH LIZZY! AIN'T YOU NO GENTLEMAN?

8 SHE'S MY GAL!

SHE'S MY GAL!

9 UNHAND THAT DAME!

10 THE BIG SAPS! AND I JUST COMBED MY HAIR, TOO!

11 GOOD HEAVENS! IT'S HIM! HELP!

?

ARMY! NAVY! HELP!

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7-29

12 HELP! SHERIFF! BILL SNAG'S IN TOWN

BILL SNAG?? OH, I SEE IT ALL NOW! THEY THINK I'M SOMEBODY ELSE

?

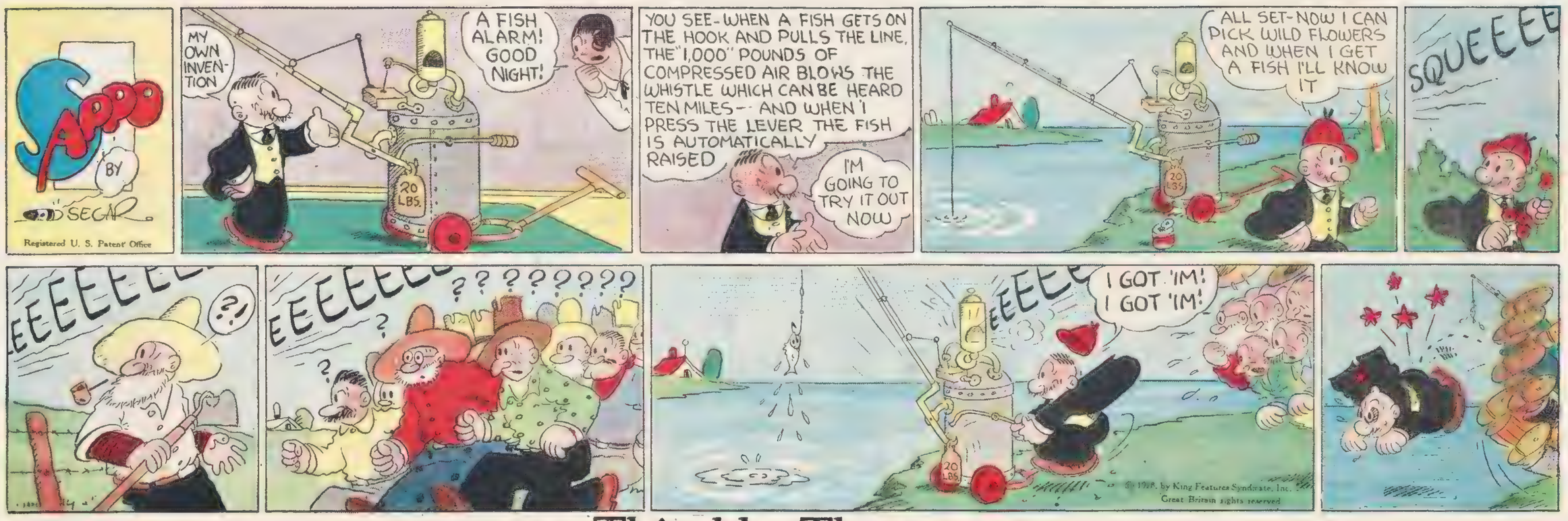
TO BE CONTINUED

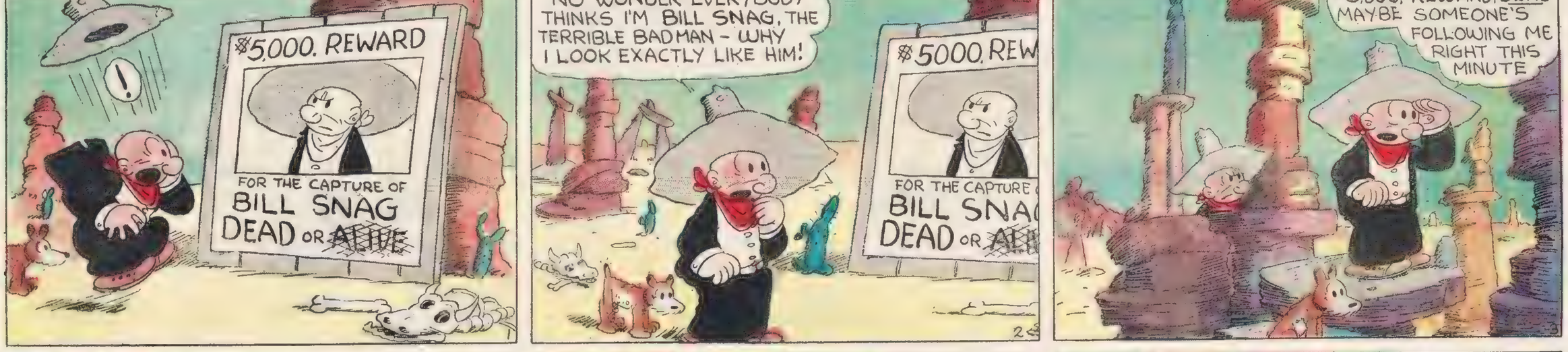
SEGAR

Thimble Theatre

Thimble Theatre

Registered U. S. Patent Office





Thimble Theatre

Registered U. S. Patent Office

APPO BY SEGAR

Registered U. S. Patent Office

I SAID YOU'RE WASTING YOUR TIME STUDYING HYPNOTISM!! WHY DON'T YOU STUDY SOMETHING USEFUL?

USEFUL, SAY, IF I GET SO I CAN HYPNOTIZE HER IT'S GOING TO BE MIGHTY USEFUL

I'VE READ THE BOOK AND I THINK I'VE MASTERED IT- I FEEL THAT I HAVE A "HYPNOTICAL" EYE - I KNOW I CAN DO IT

HEY, WIFE - I'M GOING OVER TO JAKE'S — BIG POKER GAME ON

ALL RIGHT, BUT YOU KNOW WHAT YOU'LL GET IF YOU'RE NOT HOME BY ELEVEN

SURE - IF SHE STARTS ANYTHING WHEN I GET HOME I'LL GIVE 'ER THE EYE

YEAH!?

GOOD STUNT

TWO O'CLOCK

BONG BONG

SAY, DIDN'T I TELL YOU TO BE HOME BY ELEVEN!?!

SLEEP! ?

SLEEP!

THAT'S NOT THE WAY, JOHN, LET ME SHOW YOU HOW

SLEEP!

SLEEP! SLEEP!

?

SLEEP

BOP

Z Z Z Z Z Z

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HERE'S ANOTHER POSTER - I'D BETTER GET OUT OF THIS COUNTRY - I LOOK JUST LIKE HIM — YOU'D THINK WE WERE TWINS

$5,000. REWARD

FOR THE CAPTURE OF BILL SNAG DEAD OR ~~ALIVE~~

1

AND I'M SURE SOMEBODY'S FOLLOWING ME - PROBABLY THINKS I'M BILL SNAG AND WANTS TO KILL ME FOR THE REWARD

2

I HATE TO GET OUT THIS MURDEROUS WEAPON, BUT I MUST FIND OUT FOR SURE WHETHER I'M BEING FOLLOWED OR NOT

BANG

3

BAM BANG BANG BAM

THERE'S NO DOUBT ABOUT IT!!

ZIP

4

I'VE BEEN CRAWLING AMONG THESE ROCKS FOR HOURS — I'LL STICK MY HAT UP AND SEE IF ANYTHING HAPPENS

5

BANG

ZIZ

!

6

HEY, YA BUM! WHAT'SA BIG IDEA, SHOOTIN' A HOLE IN MY HAT?!!

7

WHAM

ZIP

!

8

BANG BAM BOP DOWN POP WHAM

TWO CAN PLAY AT THAT GAME. I CAN DISH OUT HOT LEAD MYSELF

9

WAVE THAT WHITE FLAG, SNITS - WAVE IT GOOD - I'M OUT OF AMMUNITION!

10

WELL — WHAT DO YOU WANT OVER THERE ?

11

JUST THIS - IF YOU WANT TO KEEP UP THIS FIGHT YOU GOTTA LEND ME SOME BULLETS

LEND YOU NOTHIN!

12

BUT YOU WOULDN'T SHOOT AN UNARMED MAN? YOU WOULDN'T DO THAT, WOULD YOU, MISTER?

CERTAINLY NOT!

13

BANG

ZIP

OH, WHAT A LIAR!!

14

THAT WAS MY LAST BULLET NOW I CAN'T SHOOT YOU

COME ON OUT AND LET ME SEE WHO YOU ARE

15

GOOD HEAVENS! IT'S ME!!

YOU, ME EYE! I'M BILL SNAG, WORST BAD MAN IN THE SOUTH-WEST!

16

I SAID I WAS BILL SNAG, WHY AIN'T YOU RUNNIN'?

G'WAN, YA FISH YOU CAN'T SCARE ME

17

LISTEN - YOU'RE JUST LIKE ME — AND I'M NOT AFRAID OF MYSELF SO WHY SHOULD I BE AFRAID OF YOU? ALWAYS REMEMBER THAT YOU SKUNK!

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8-19

18

WHERE DO YOU WANT YOUR BODY SENT ?

TO BE CONTINUED

SEGAR

19

Thimble Theatre

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August 26, 1928

Thimble Theatre

Registered U. S. Patent Office

September 2, 1928

SAPPO BY SEGAR
Registered U. S. Patent Office

THAT MAN TAKES UP THE SILLIEST HOBBIES - SAYS HE'S GOING TO BECOME AN ESCAPE ARTIST" POW BAM

YOU SEE, WIFE - I HAVE CONSTRUCTED A HEAVY BOX - NOW YOU LOCK ME IN - I WANT TO SEE IF I CAN MAKE MY ESCAPE

NOW IF YOU DON'T HEAR ME YOU'LL KNOW I'M THINKING - AND PLEASE DON'T DISTURB ME - IF I CAN'T GET OUT, I'LL LET YOU KNOW

HA! HA! YOU'LL NEVER GET OUT CLICK

I DIDN'T THINK YOUR WIFE WOULD LET YOU COME TO-NIGHT, SAPPO

SAY - WHEN I WANT TO GO ANY PLACE I GO! THAT'S ALL THERE IS TO IT!

HE MUST BE DOING A LOT OF THINKING I HAVEN'T HEARD A SOUND

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I CAN'T DO IT - I ADMIT DEFEAT! LEMME OUT!

WHEW! I NEARLY SUFFOCATED! I TOLD YOU, YOU COULDN'T GET OUT. DIDN'T I? NOW DIDN'T I?

Thimble Theatre

Registered U. S. Patent Office

IF BILL SNAG, THE TERRIBLE BAD MAN WHO LOOKS LIKE ME, EVER FINDS ME, IT'LL BE GOOD-BYE CASTOR AND I'M SURE HE'S LOOKING FOR ME

1

GEE! - HE WAS GOING TO SMASH - ME, BUT SNITS SAVED MY LIFE - NOW'S MY CHANCE! I'LL TIE HIM UP AND COLLECT THE REWARD

2

I DON'T WANT HIM ALIVE - I'M AFRAID OF HIM — THE POSTER SAID $5,000.00 REWARD "DEAD" SO YOU DON'T GET A CENT

YOU WAIT HERE I'LL FIX THAT

3

I HATE TO DO THIS, BILL, BUT YOU'RE NOTHING BUT A HUMAN MONSTER, AND BESIDES, I WANT THE REWARD

4

HA! HAW HAW HA HA

HECK! I CAN'T LIFT HIM OFF THE GROUND!

5

SAY - CAN'T YOU HELP ME A LITTLE —? LISTEN, WHEN I PULL ON THE ROPE YOU JUMP UP - THAT'LL HELP A LOT

I WILL NOT! HA!! HA!!

6

BY GOLLY THERE'S MORE THAN ONE WAY OF KILLING A CAT! I'LL DIG A HOLE UNDER YOU

7

HELP! QUICK! CUT ME DOWN! I'M YOUR TWIN BROTHER - THAT'S WHY WE LOOK ALIKE! YOU WOULDN'T HANG YOUR BROTHER, WOULD YOU?

HUH ?!

8

HURRY - UNTIE ME! - SURE I'M YOUR BROTHER - YOU DON'T REMEMBER ME BECAUSE I LEFT HOME WHEN I WAS SIX YEARS OLD — I CHANGED MY NAME - YEP YOU AND ME ARE TWINS

MY GOSH! WHY DIDN'T YOU SAY SO BEFORE?

9

SMACK!!

ALL IS FORGIVEN, BROTHER !!!

10

BROTHER, ME EYE! THAT WAS A LOT OF HOOEY!!

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11

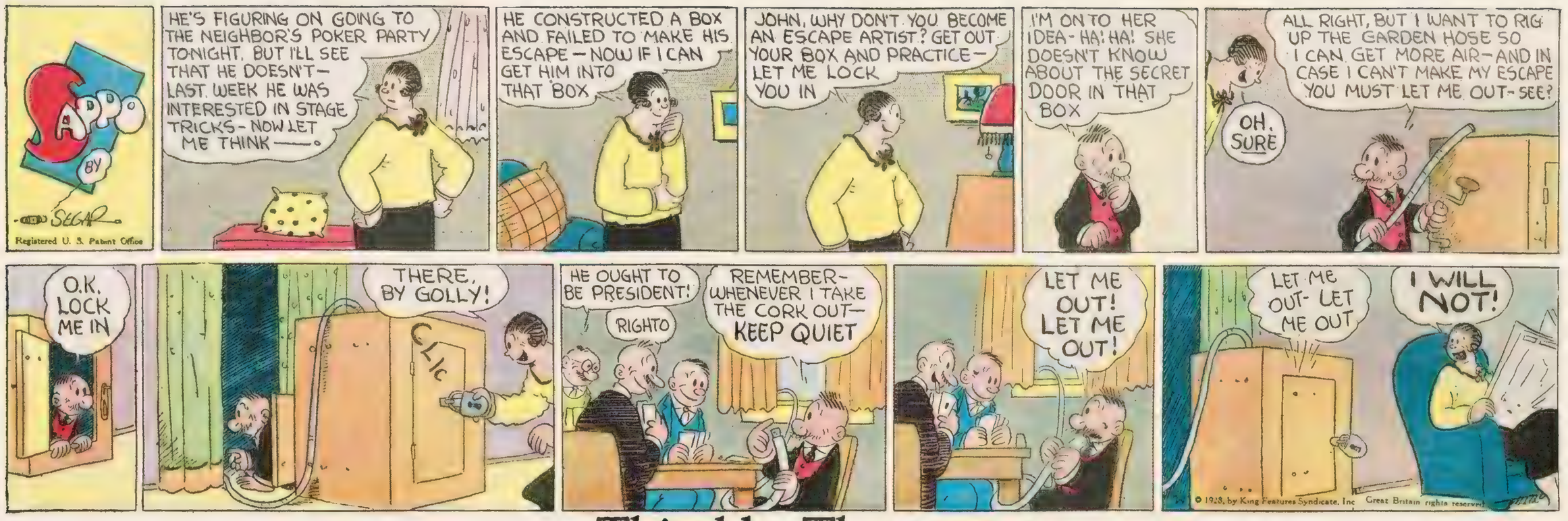
HAW! HAW!

ANYBODY THAT WOULD KISS BILL SNAG OUGHT TO BE SHOT!

AW, SHUT UP!!

9-9

SEGAR 12



Thimble Theatre

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Thimble Theatre

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Thimble Theatre

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SAY, MYRTLE I'M SERIOUS ABOUT BECOMING AN ESCAPE ARTIST- I WANT YOU TO TIE ME UP, BUT OF COURSE NOT TOO TIGHT AT FIRST

NOW I'LL SHOW YOU HOW TO GET OUT OF IT

I DIDN'T TIE YOU VERY GOOD

THERE-I'M FREE! I'LL BET YOU CAN'T DO IT

I'LL BET I CAN-TIE ME UP AND WE'LL SEE

ALL RIGHT- NOW GO AHEAD, GET LOOSE

SEE YOU LATER, HONEY- BIG POKER GAME ON TO-NIGHT

JOHN! COME BACK HERE

I'VE GOT KNOTS IN THAT ROPE THAT WOULD BE NEW TO A SAILOR

YOU'RE OUT QUITE OFTEN, SAPPO, YOU MUST BE A SMART MAN

YEAH, YOU GET THAT WAY AFTER YOU'RE MARRIED AWHILE

IT'S TWO O'CLOCK! I'VE GOT TO TRAVEL, GENTS

WHY, SWEETHEART, AIN'T YOU LOOSE YET?

UNTIE ME THIS INSTANT !!

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NO USE ARGUING- I WON'T UNTIE YOU TILL YOU SAY YOU WON'T SOCK ME

OH, ALL RIGHT, I WON'T

YOU'RE FREE

BAM SOCK CRASH BOP

I DIDN'T THINK YOU'D LIE, MYRTLE! OUCH!! I DIDN'T THINK YOU'D DO THAT!

HEY YOUCH

Thimble Theatre

Registered U S Patent Office

I CAN'T DOPE IT OUT-LET'S SEE NOW- AN OLD SUPERSTITIOUS INDIAN GRABS ME- BLINDFOLDS AND TAKES ME THROUGH A CAVE IN THE CLIFFS TO THIS STRANGE PLACE WHICH HE CALLS "BAD MEDICINE LAND"; THEN HE BEATS IT SAYING HE'S AFRAID OF EVIL SPIRITS

1

EVIL SPIRITS, ME EYE- I'LL ADMIT IT'S SORT OF A GOOFY PLACE- BUT I HAVEN'T SEEN ANYTHING UNUSUAL YET OUTSIDE OF THE VEGETATION

2

3

THE CLIFFS ARE ON ALL SIDES AND ARE SO HIGH THEY SHUT OUT ALL WIND- THAT'S WHY IT'S A TROPICAL CLIMATE, NO BREEZE TO COOL IT OFF- I HEARD A FEMALE SCREAM AWHILE AGO- WONDER WHO SHE WAS?

4

OH, HELLO MISTER, OLD TOP, YOU LIVE HERE, EH?

GORKX!

WOF!

5

GORKX? DON'T BE SILLY- THERE'S NO SUCH WORD IN THE DICTIONARY- AND SAY, DON'T YOU KNOW BETTER THAN TO RUN AROUND LIKE THAT? AIN'T YOU GOT NO DECENCY? PUT ON YOUR CLOTHES- SURE, YOU OUGHTA DO THAT

WUK!

7

YOU BIG EGG! IS THAT NICE? WHERE'S YOUR HOSPITALITY? WHERE WAS YOU BRUNG UP AT? YOU HEARD ME!

BOOIK

8

HELP! HELP! HELP! HELP

WHAT THA-?

9

SAVE ME! HELP! SAVE ME!

WHAT'S SHE RUNNING FROM? I DON'T SEE A THING. NOT A THING!

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10·7

10

JUST ONE OF THOSE SCARY DAMES, THAT'S ALL- I'LL BET THAT'S ALL SHE IS

SAVE ME!

11

HEY, DAME! COME HERE IF YOU WANT ME TO SAVE YA- I'M NOT GOING TO CHASE YA ALL OVER CREATION! WHATCHA SCARED OF? COWARD!!

TO BE CONTINUED

SEGAR

12

Thimble Theatre

Registered U. S. Patent Office

SAPPO

BY SEGAR

Registered U S Patent Office

JUST A MINUTE, BILL - WHY'D YOU FELLOWS KICK ME OUT OF YOUR POKER GAME?

BECAUSE NOBODY WANTS TO PLAY POKER WITH A MIND-READER

WHO SAID I WAS A MIND-READER?

YOUR WIFE CALLED UP AND SAID YOU'VE BEEN STUDYING IT FOR YEARS — SAID YOU WERE GETTING TO BE PRETTY GOOD AT IT

OH, SHE DID, DID SHE?! SHE DID, EH?!

HELLO, DOC. THIS IS JOHN SAPPO SPEAKING - SAY, COME OVER RIGHT AWAY AND BANDAGE ME UP

?!

WHAT ON EARTH DO YOU WANT HIM TO BANDAGE YOU UP FOR? THERE'S NOT A THING THE MATTER WITH YOU

?

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SMACK

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KNOCK KNOCK

COME IN, DOC.

Thimble Theatre

Registered U S Patent Office

CAN IT BE THAT THIS STRANGE PLACE; SURROUNDED BY HIGH CLIFFS, HAS SURVIVED THE AGES? ARE THE ANIMALS PREHISTORIC, UNKNOWN TO THE WORLD EXCEPT A FEW SUPERSTITIOUS INDIANS WHO DWELL OUTSIDE THE CLIFFS? CASTOR WAS CAPTURED BY CHIEF HALITOSO, WHO IS VERY PEEVED AT ALL WHITES, AND TAKEN THROUGH A CAVE, THE ONLY ENTRANCE TO THIS WALLED IN LAND, AND LEFT TO BE DEVOURED BY THE EVIL SPIRITS OF THIS BAD MEDICINE LAND—

AND THE DAUGHTER OF A DESERT RANCHER—ALSO A VICTIM OF THOSE SAME INDIANS

LOOK AT HER GO—FIFTY MILES AN HOUR! WHAT'S SHE RUNNING FROM? COME ON, SNITS, WE'LL GO THE OPPOSITE DIRECTION—WE WON'T ASSOCIATE WITH A SCARY DAME LIKE HER

WELL WHAT IN THE GOOD GOSH !

WOF!

STEP ASIDE, SNAIL !!

!

!!

!!

WILL YOU PLEASE KEEP OUT OF MY WAY!

!!

DON'T FAIL ME, BREATH!! MOVE FEET MOVE!

SAY—DO YOU THINK I'M A FLOCK'A TENPINS?!

WOF!

HEY! DON'T HOLD BACK! PUSH!

STOP—DON'T YOU KNOW THAT THE MORE GROUND YOU COVER THE MORE STRANGE ANIMALS YOU'LL RUN INTO?

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THEY ARE PREHISTORIC MONSTERS, DESCENDANTS OF THOSE OF A MILLION YEARS AGO—WELL, NOW THAT WE ARE RESTED, WHAT'LL WE DO?

?

?

?

LET'S RUN SOME MORE!

10 21

TO BE CONTINUED

SEGAR

SAPPO BY

JOHN, THE GRAND VIEW ROOMING HOUSE IS "FULL UP" AND THEY WANT TO KNOW IF WE'LL TAKE A ROOMER WHAT DO YOU THINK?

SURE-SEND HIM OVER

OH, JOHN-THEY SAY HE'S A CARTOONIST HA! HA!-A NEWSPAPER FUNNY MAN

OH, ONE OF THOSE FELLOWS WHO WRITES THE FUNNY PICTURES-HAW! HAW!

THERE HE IS, JOHN, OPEN THE DOOR, AND BE NICE TO HIM BECAUSE I HEAR THAT CARTOONISTS MAKE BIG MONEY

ARE YOU MR. SAPPO? MY NAME'S SQUEEM, IMA SQUEEM

HAW! HAW! I KNOW! YOU'RE THE MAN WHO PUTS THE FUNNY PICTURES IN THE PAPERS! HAW! HAW!

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HA! HA! YOU DON'T LOOK SO FUNNY, SAY-WHERE DO YOU GET YOUR IDEAS, MISTER? DO YOU THINK 'EM UP OR DOES SOMEBODY GIVE 'EM TO YOU?

HA! HA! I'LL BET YOU SEE A LOTTA FUNNY THINGS WHEN YOU WALK ALONG THE STREET, ZAT HOW YOU GET YOUR IDEAS? JUST PICK 'EM UP, EH? HA! HA! DO YOU MAKE THE CUTS, TOO? OR DO YOU JUST DRAW THE PICTURES?

HAW! HAW!

I SEEN YOUR STUFF IN THE PAPER LOTSA TIMES, HA! HA! YOU MUST READ A LOT OF JOKE BOOKS! I HEAR CARTOONISTS MAKE BIG MONEY- COULD YOU DRAW ME? DO YOU THINK I COULD LEARN TO DRAW? DO YOU USE A COMMON ORDINARY PEN? HOW FAR AHEAD DO YOU WRITE YOUR FUNNY PICTURES?

HA! HA!

HAW! HAW! SO YOU DRAW THE FUNNY PICTURES- HA! HA! SAY, MISTER, WHERE DO YOU GET ALL YOUR IDEAS? I ALWAYS WONDERED WHAT A CARTOONIST LOOKED LIKE! IS IT NATURAL, OR DID YOU STUDY IT?

TO BE CONTINUED

Thimble Theatre

Registered U. S. Patent Office

I'M TELLING YOU, THIS IS A PREHISTORIC SPOT WHICH HAS LIVED THROUGH THE AGES- THIS MAY BE A PREHISTORIC CANARY

BUNK

1

AND I SUPPOSE THIS IS A FLYING ANT

2

THERE'S A WHANGAMUS

I DON'T CARE WHAT YOU SAY- THERE AIN'T NO SUCH ANIMAL

3

A PREHISTORIC MAN, SAVE ME!!

4

GLOP!

I'VE GOT TO GET THIS BIRD IN A GOOD HUMOR

SAY- JA EVER HEAR THE ONE ABOUT PAT AND MIKE-WELL-IT SEEMS AS THOUGH THERE WERE TWO IRISHMEN

5

THAT'S THE TROUBLE WITH A LOT OF PEOPLE THEY HAVE NO SENSE OF HUMOR AT ALL

BOP!

AH, HERE'S MY PACK-AND THERE IS A BIG KNIFE IN IT- THE WORM IS GOING TO TURN RIGHT NOW

6

BY GOLLY I'M GONNA MURDER THE NEXT GOOFY-LOOKIN' THING I SEE! I'LL END THIS NIGHTMARE- NO IT ISN'T A NIGHTMARE 'BECAUSE I'M WIDE AWAKE

7

THERE'S ONE NOW, AND ONE OF US IS GOING TO DIE

8

WHACK

9

WELL- THAT'S THAT- NO DARN DINOSAUROSSOROS CAN GET GAY WITH CASTOR OYL!

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10

THAT'LL COST YOU ONE THOUSAND DOLLARS, YOU SAP!

10-28

11

HEY, LADY, IS THERE AN ASYLUM AROUND HERE? I WANT TO GIVE MYSELF UP

CONTINUED !!!

SEGAR

12

SAPPO

BY SEGAR

Registered U. S. Patent Office

CLASS TO US HAVING A FAMOUS CARTOONIST FOR A ROOMER

YOU SAID IT

I'LL GO UP TO HIS ROOM AND GET HIM TO DRAW A FUNNY PICTURE FOR ME

SAY, MR. SQUEEM, WILL YOU DRAW A PICTURE? I'D LIKE TO SEE HOW YOU DO IT

SURE

I'LL BET YOU CAN'T GUESS WHAT ANIMAL I'M DRAWING

I'LL JUST BET YOU TEN DOLLARS I CAN

ALL RIGHT, I'LL BET TEN THAT YOU CAN'T

I SAY IT'S A BACK VIEW OF A RABBIT. THAT'S ALL IT COULD BE

IT'S A HORSE EATING A FLOWER, PAY ME

WELL I'LL BE!

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Thimble Theatre

Registered U. S. Patent Office

I CAN'T UNDERSTAND HALF THE THINGS I'VE SEEN IN THIS GOOFY PLACE BUT ANYWAY WE'VE GOT TO EAT- SO YOU MAKE A FIRE AND I'LL GO KILL SOMETHING

1

HERE'S ONE OF THOSE SILLY ANIMALS. WONDER IF HE'S GOOD TO EAT? BUT A FELLOW CAN'T BE PARTICULAR IN A CASE LIKE THIS. WE NEED FOOD

2

MEAT ON THE TABLE!

WHOP

3

CUT THAT OUT! HEY, CUT THAT OUT!

HUH!

4

GOOD NIGHT! HE SPEAKS ENGLISH!

5

WHO SPEAKS ENGLISH??

WHY THAT DERN DINOSAUROSSEROSURUS! WHEN I CRACKED HIM ON THE "KONK", HE SAID "HEY, CUT THAT OUT".

6

HELLO, MISTER— SAY, WILL YOU PLEASE EXPLAIN—? UGH!! HOLY SMOKE! WHAT THU—?!!

HEAVENS AND EARTH! WHAT THU-?!

?

7

G'WAN-GET TO HECK OUTTA HERE-I'M BUSY! BEAT IT!

BUT WHAT THU-?!

8

HEY, BILL! BRING THE JUNGLE OVER HERE.

!

9

WE'RE JUST A COUPLA SAPS! COME LOOK AT THIS—

?

10

PETE, HOP INTO THE PLANE AND FLY OVER TO HOLLYWOOD. WE NEED SOME NUTS AND BOLTS. DINOSAUR NUMBER TEN IS ON THE BUM

BRING SOME OIL, TOO.

WHEN DO WE SHOOT?

MOVIES!

I HAD A LOT OF FUN WITH THOSE STRANGERS

SEGAR 11-4

11

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Thimble Theatre

Registered U. S. Patent Office

SAPPO BY SEGAR
Registered U. S. Patent Office

OUR CARTOONIST ROOMER WON A TEN-DOLLAR BET FROM ME - DARN IT

I HEAR THAT CARTOONISTS HAVE LOTS OF BRAINS. BETTER BE CAREFUL

DON'T YOU WORRY, I'M AS SMART AS ANY PEN-PUSHER THAT EVER LIVED

SAY, MR. SQUEEM, I WANT TO WIN MY TEN DOLLARS BACK - LET'S MAKE A BET OF SOME KIND

ALL RIGHT, YOU DRAW SOMETHING AND I'LL BET TEN BUCKS THAT I CAN CHANGE IT INTO A MAN OR WOMAN AND USE ALL OF YOUR LINES - DRAW ANYTHING

O.K. GIMME SOME CHALK

THERE - I'VE DRAWN A POST WITH A SIGN ON IT - NOBODY COULD CHANGE THAT INTO A HUMAN - AND DON'T FORGET TO REMEMBER THE BET

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MR. SAPPO THIS IS EASY

AND DON'T FORGET TO REMEMBER THE BET

PLOP

MOVIES! AND THOSE TERRIBLE ANIMALS WERE ALL-MECHANICAL GEE. THEY HAD US SCARED!

HOW ABOUT THE INDIANS WHO BROUGHT US INTO THIS WALLED-IN VALLEY?

CHIEF HALITOSO THINKS OUR ANIMALS ARE REAL - HE HATES WHITES AND CAUSES US A LOT OF TROUBLE BY BRINGING 'EM IN THROUGH A CAVE - HE THINKS THE EVIL SPIRITS WILL DEVOUR THEM - HERE'S A WAY OUT WHICH THE INDIANS KNOW NOTHING ABOUT

WHERE'D YOU SAY YOUR DAD'S RANCH WAS AT? WE'VE BEEN WALKING FOR HOURS!

ABOUT TEN MILES STRAIGHT AHEAD - MY GOSH, BUT I'M TIRED

OUCH! HELP!! I'VE SPRAINED MY ANKLE - YOU'LL HAVE TO CARRY ME! YOU'LL HAVE TO - YOU CAN'T LEAVE ME HERE!!

9

YOU'RE SUCH A BIG STRONG MAN - YOU'RE MY HERO THAT'S WHAT

THAT'S A LOTTA HOOEY! FOR TWO CENTS I'D LEAVE YOU FOR THE WOLVES

4

AREN'T THE MOUNTAINS BEAUTIFUL THIS EVENING?

5

LOOK AT THE BLUE HAZE ON THOSE CLIFFS! AIN'T NATURE GRAND?

SHUT UP! SAY, AIN'T YOUR ANKLE ANY BETTER YET?

I COULD DROP HER OVER THIS CLIFF - WHAT'S ONE DAME MORE OR LESS?!

7

LISTEN - I CAN'T CARRY YOU ANOTHER STEP - I'M SHOT - COMPLETELY ALL IN! I'M NO HORSE!

OH, THAT'S TOO BAD -

8

I SUPPOSE I'LL HAVE TO WALK THEN

!

9

WELL DOGGONE -!! SHE DIDN'T HAVE A SPRAINED ANKLE AT ALL - JUST ACTED LIKE IT TO MAKE ME CARRY HER

WOF

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10

HELP! I'M OVERCOME BY THE HEAT HELP!!

11

MERCY!! HE'S FAINTED

12

I CAN'T LEAVE HIM HERE IN THE DESERT! THE COYOTES WOULD EAT HIM

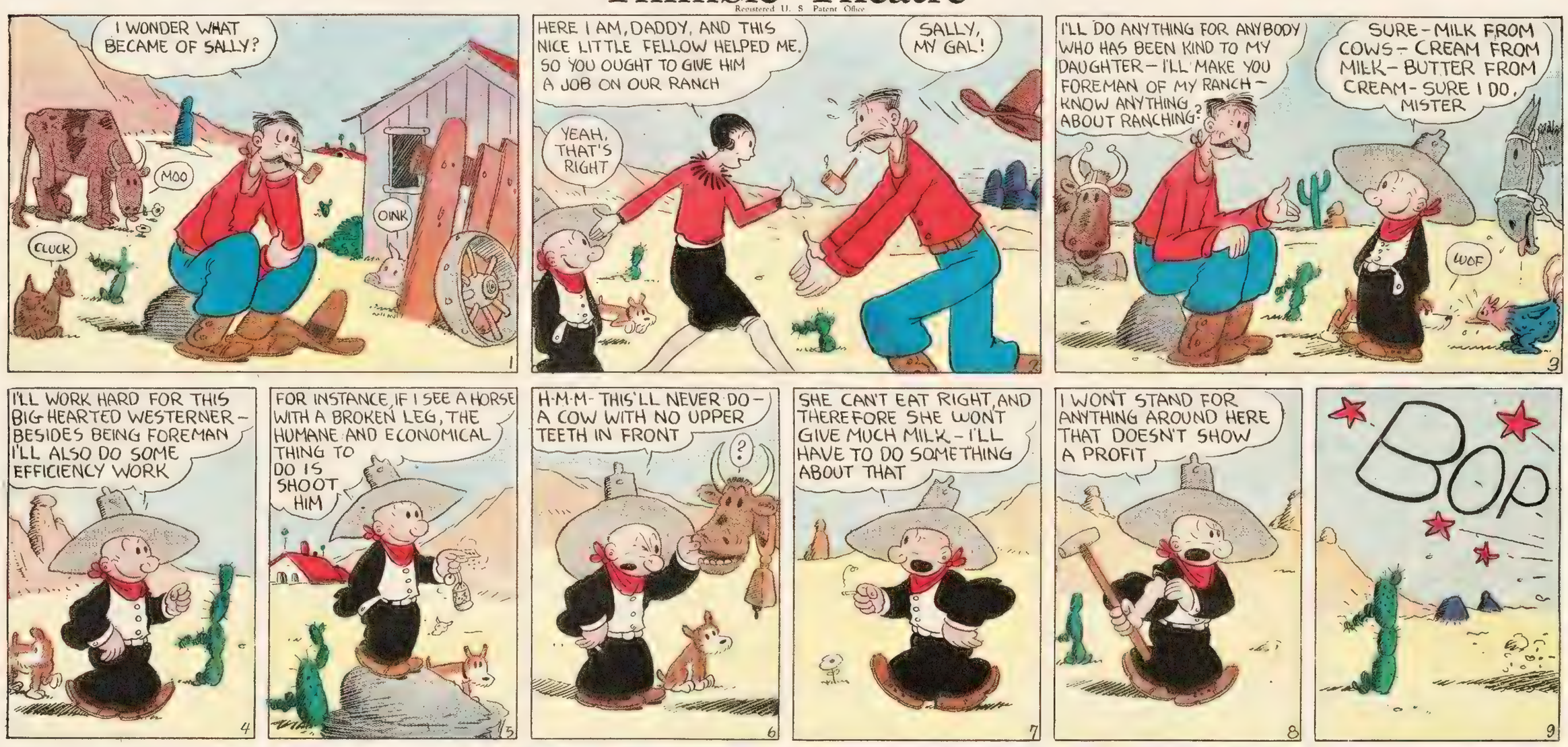
11-11

SEGAR

13

Thimble Theatre

Registered U. S. Patent Office



BY SEGAR
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'SMATTER MR. SQUEEM, CAN'T YOU GET AN IDEA FOR YOUR COMIC STRIP?

THERE AIN'T NO MORE IDEAS IN THE WHOLE WORLD! WISH I WAS A HOD-CARRIER

YOU'D BETTER STOP THINKING SO HARD, MR. SQUEEM- YOU'RE GOING TO RUIN YOUR BRAIN

LET'S SEE NOW- WHAT'S FUNNY? YEAH, WHAT? ???

JOHN SAPPO, WHAT DO YOU MEAN BY USING THIS GUEST TOWEL AFTER WORKING ON THE CAR?!!

H-M-M- THIS'LL BE GOOD!

YOU DID, TOO!— I KNOW YOUR FINGER PRINTS

AH

HERE'S FIFTY, MRS. SAPPO, YOU GAVE ME AN IDEA WHEN YOU SOCKED HIM WITH THAT ROLLING-PIN

THANKS, MR. SQUEEM- SAY, ANYTIME YOU NEED IDEAS JUST LET ME KNOW

SURE

PLOP

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Thimble Theatre

Registered U. S. Patent Office

LISTEN, DADDY, I LOVE CASTOR OYL, HE'S A NICE LITTLE FELLOW

1

MAW, OUR LITTLE GAL LOVES CASTOR OYL

WELL- GO BUY HER A BOTTLE- IT WONT HURT HER- OH — I SEE — YOU MEAN THE NEW FOREMAN!

2

SHE'S GOT A RIGHT TO FALL IN LOVE, AIN'T SHE? SNATURAL, AIN'T IT?

THAT'S JUST WHAT I WAS THINKING, MAW— YOU WAS ABOUT HER AGE WHEN I METCHA

3

WELL - THEN I'LL TELL HIM IT'S ALL RIGHT AND TO GO AHEAD

HEY THERE, SON

4

FOREMAN, RUN IN AND PUT YOUR ARMS AROUND MY DAUGHTER. 'SALL RIGHT, 'SPERFECTLY O-K-

IS THAT PART OF THE DAY'S WORK?

5

AIN'T THAT CUTE, PAW?

YES, 'TIS — TAKES ME BACK TO WHEN YOU AND ME WAS SWEETIES

6

7

8

9

?

GOOD HEAVENS! I JUST HAPPENED TO THINK—

10

I'M MARRIED !!!

11

7

11·25

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SEGAR

12

Thimble Theatre

Registered U. S. Patent Office

December 2, 1928

Thimble Theatre

Registered U. S. Patent Office

SAPPO

BY SEGAR

Registered U. S. Patent Office.

HOW'S YOUR CARTOONIST ROOMER, SAPPO?

GREAT—SAY—HE SURE IS EASY—EVERY TIME I GIVE HIM A COMIC IDEA HE HANDS ME FIFTY BUCKS

ONE O'CLOCK! AND I TOLD HIM TO BE HOME AT ELEVEN SHARP

THAT MAKES TWO IDEAS

JUST WAIT TILL HE POPS HIS HEAD THROUGH THE DOOR

TWO THIRTY G-R-R-R-R I'LL FIX HIM PLENTY

THREE O'CLOCK! OUW—I'M IN FOR A GOOD SOCKIN' TO-NIGHT

MRS. SAPPO, I'VE BEEN WATCHING YOU AND I GOT FOUR CARTOON IDEAS—SO HERE'S TWO HUNDRED DOLLARS

OH, MY GOSH THANKS !!!

GEE, BUT I'M GLAD JOHN STAYED LATE TO-NIGHT

JOHN DEAR—I'M NOT MAD—AND HERE'S $50.00 FOR YOU, DARLING

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YES, DOCTOR—HE'S BEEN UNCONSCIOUS FOR TWO HOURS

BUT, MR. SMITH, WHY ARE YOU BRINGING ME AWAY OUT HERE IN THE DESERT?

I'M GOING TO LOSE YOU SO YOU WON'T FIND YOUR WAY BACK TO MY RANCH!

1

YOU PULLED SOME DERN RAW STUFF ON ME AND NOW YOU'RE GOING TO PAY—THERE'S ONE CHANCE IN TEN OF YOU FINDING WATER

MR. SMITH, I'M THIRSTY RIGHT NOW—GEE—I WISH I HAD A DRINK

2

IF I CATCH YOU AROUND MY RANCH AGAIN I'LL FILL YOU FULLA HOT LEAD

WELL, SNITS, I'VE GOT A HUNCH THAT WE'RE COMPLETELY OUT OF LUCK

WOF!

3

THREE DAYS LATER AND NO WATER! NOTHING BUT SAND, ROCKS AND COW BONES—AND—AND—A FEW VULTURES

LET'S CALL IT A DAY, SNITS—LET'S SIT DOWN HERE AND SLEEP—IT WILL BE OUR LAST SLEEP, BUT A LONG ONE

4

5

6

RAIN!

7

IT'S THE BEGINNING OF THE RAINY SEASON! COME ON, YOU OLD RAIN! ATTA BOY!

8

WE'RE NOT DEAD YET. WHEN THIS SHOWER PASSES WE'LL HUNT UP A PUDDLE AND HAVE A BIG DRINK

WOF!

9

GOOD HEAVENS THERE ARE NO PUDDLES!! IT ALL SOAKED INTO THE SAND

10

WE'RE JUST AS BAD OFF AS WE WERE! GEE, HERE COME THOSE VULTURES AGAIN

11

THERE MUST BE A WAY OUT OF THIS MESS! MUST BE—

12

QUICK, SNITS! GO GET MY HAT!

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13

COME ON, OLD BOY—LET'S HAVE A DRINK

WOF!

SEGAR

14

December 9, 1928

Thimble Theatre

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SAPPO BY SEGAR

Registered U S Patent Office

HA! HA! MR. SQUEEM, OUR CARTOONIST ROOMER, IS SANTA CLAUS TO US

YOU SAID IT, EVERY TIME WE GIVE HIM AN IDEA HE HANDS US FIFTY BERRIES

HE PAYS US A HUNDRED A MONTH FOR A ROOM WHICH IS WORTH ABOUT FIFTEEN - SAYS HE LIKES TO LIVE HERE BECAUSE WE'RE SUCH FUNNY PEOPLE - IMAGINE THAT

AH, GOOD MORNING MR. SQUEEM - HOPE YOU SLEPT WELL. AND HOW ARE YOU THIS FINE MORNING?

SAY, MR. SAPPO - WILL YOU LEND ME A QUARTER?

HUH?

I SAID "WILL YOU LEND ME A QUARTER?"

TO HIMSELF

I'LL BET HE LOST HIS JOB AND IS BROKE - GUESS HE DIDN'T SAVE A CENT WHEN HE WAS MAKING BIG MONEY!

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YA BIG BUM, WHY DIDN'T YOU TAKE CARE OF YOUR MONEY?

AND YOU CAN VACATE YOUR ROOM TOO - BECAUSE YOU WON'T GET FREE ROOM RENT HERE

WHAT ON EARTH'S WRONG?

I HAVE TWO THOUSAND DOLLARS IN BILLS, BUT NO CHANGE - AND I NEEDED A QUARTER TO DRAW A CIRCLE WITH

Thimble Theatre

Registered U. S. Patent Office

GEE-I'VE LOST TRACK OF THE DAYS AND DATES - AND I DIDN'T BUY MY WIFE A CHRISTMAS PRESENT

WOF

1

COME ON, SNITS - HERE'S A SMALL DESERT TOWN - WE'LL BUY HER SOMETHING - I'VE NEGLECTED HER TERRIBLY! HAVEN'T WRITTEN FOR MONTHS

2

I WANT TO BUY SOME DRESS GOODS TO SEND MY WIFE AS A PRESENT - WHERE'S THE SALESLADY?

I'M HIM

ZZ BLA

PICKLES

DRY GOODS CLOTH AND MATERIALS LADIES', MENS' AND GARDEN HOES PLOWS AND SODY POP!

3

YA MEAN TO SAY THIS AIN'T GOOD ENOUGH FOR YOUR WIFE? MY OLD WOMAN LIKES IT - AIN'T THAT PROOF IT'S GOOD?

NO!

4

WHAT YOUR WIFE LIKES DON'T MEAN A THING TO ME - I'VE GOT A HIGH CLASS DAME AND SHE'S PARTICULAR! SHOW ME SOMETHING KEEN

IS THAT SO?

5

SAY - I'VE GOT THREE HUNDRED AND FIFTY POUNDS OF THE SWELLEST WIFE YOU EVER LAID EYES ON - NEAT AS A JERSEY COW, TOO

SAYS YOU!

6

YOUR OLD LADY MUST BE GOOFY IF SHE LIKES THIS JUNK - GET DOWN A FEW MORE

7

NO, THIS WON'T DO EITHER, PULL OUT SOME MORE - YOU GOT ROTTEN SERVICE HERE, MISTER

8

THIS PIECE WOULD MAKE UP PUNK - I CAN SEE THAT — YANK OUT SOMETHING HOT!

9

THERE ARE SO MANY DIFFERENT PATTERNS I CAN'T DECIDE — RAKE OUT A FEW MORE, MISTER

10

HOW MUCH IS THIS? I GUESS IT WILL HAVE TO DO

TWENTY CENTS A YARD

11

O.K. — WRAP 'ER UP - ONE YARD WILL BE ENOUGH THE WAY THEY WEAR 'EM NOW-A-DAYS

12

NICE RADIO, BOSS - I'VE GOT MY HOME TOWN TUNED IN — IT'S TWO THOUSAND MILES FROM HERE

STATION "O-U-W AT SAPTON — THE NEXT WILL BE A NEWS ITEM

13

—WIFE OF CASTOR OYL GETS DIVORCE ON GROUNDS OF DESERTION

WHAT!? YOU MEAN THAT?!

14

I DON'T WANT THE DRESS GOODS NOW — MY WIFE GOT A DIVORCE - COME ON SNITS

NOTICE

WOF

15

RED'S PLACE

DRY GOODS ETC - RAW OYSTERS IN SEASON

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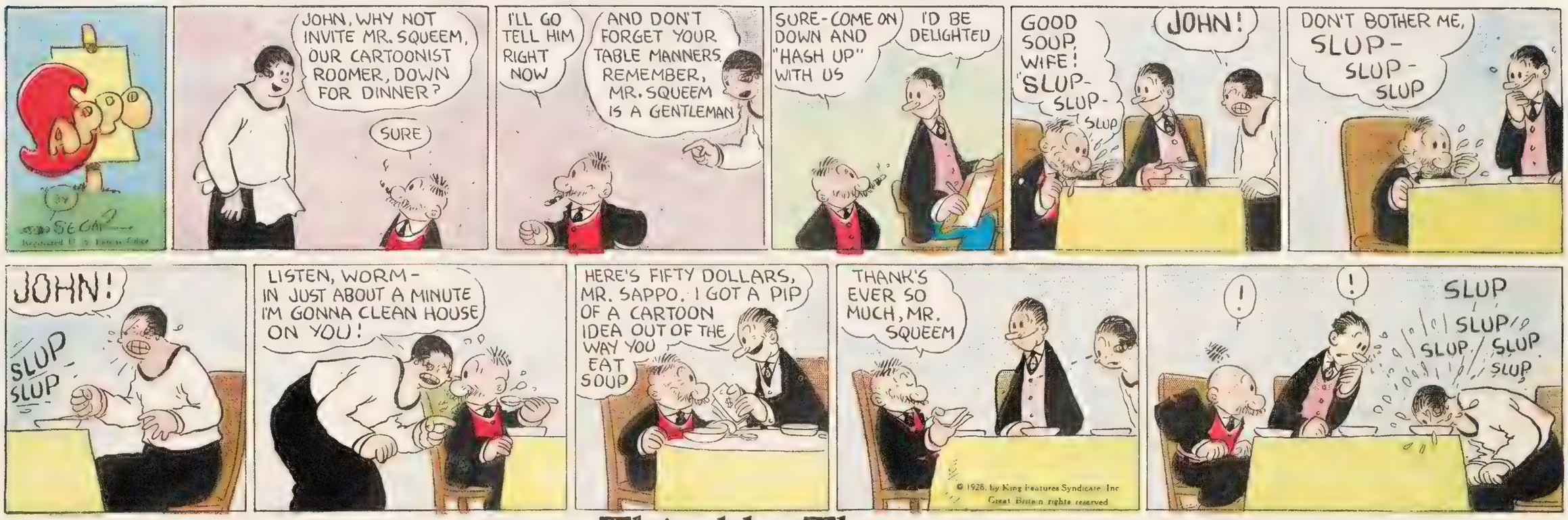
SEGAR

12-23

16



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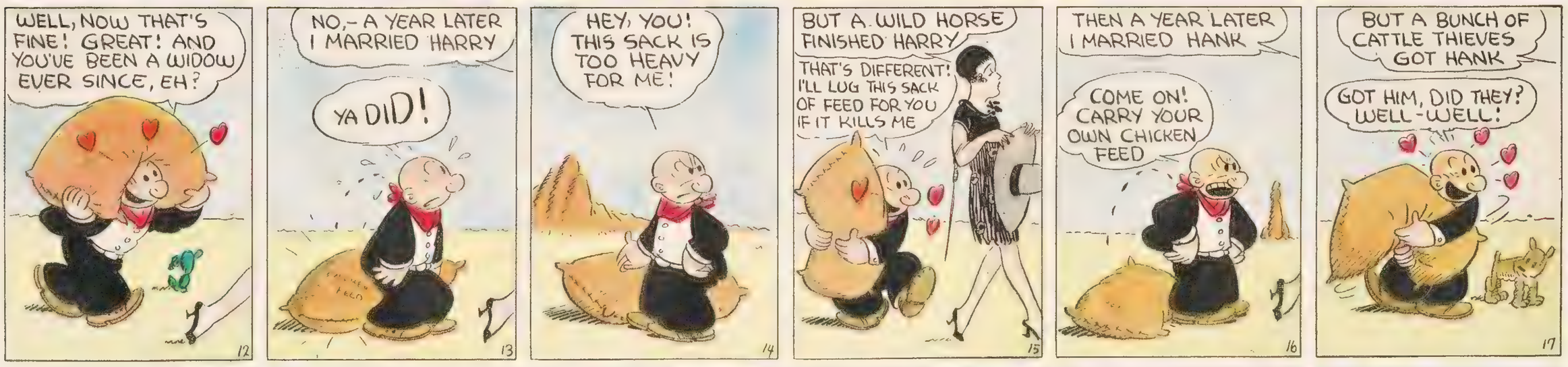

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BY SEGAR

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BETTER NOT BOTHER OUR CARTOONIST BOARDER. HE MAY BE BUSY

I JUST WANT TO PASS A LITTLE TIME

HEY, MR. SQUEEM, LEND ME A PIECE OF CHALK AND PAPER. I WANT TO SEE IF I CAN DRAW

SURE

HOW'S THIS? HERE'S A ROLLING-PIN AND TWO HATS - I'M GOOD ON THIS KIND OF STUFF

GO ON, FINISH IT- ADD A FEW LINES AND IT WILL BE A PICTURE OF YOUR WIFE BUMPING YOU WITH HER FAVORITE WEAPON

YOU'RE CRAZY, LET'S SEE YOU DO IT

BOP!

WELL I'LL BE -

BOP!

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HEY, BOYS! WE'RE DUE FOR SOME FUN - HERE'S A STRANGER IN TOWN

?

DANCE HAUL

THAT MEANS A GUN FIGHT

1

BUT, MISTER-I'M A STICKER FOR LAW AND ORDER- BESIDES I HAVE NO GUN

WE'LL LEND YOU A GUN— YOU SEE IT'S AN OLD CUSTOM- WHENEVER A STRANGER COMES TO TOWN HE'S GOT TO FIGHT

2

HERE'S A GUN- NOW PICK OUT SOME GUY AND START SHOOTIN'

JUST POINT OUT ANY ONE OF US AND THEN STEP OFF TWENTY PACES

3

BUT I AIN'T MAD AT ANYBODY!

DON'T PULL NONE OF THAT STUFF - WE CRAVE EXCITEMENT- PICK YOUR MAN

4

SUPPOSE THE MAN I PICK WON'T FIGHT ME? THEN WHAT ?

IN THAT CASE WE'LL LET YOU OFF WITHOUT A SCRAP

5

JUST A MINUTE, BOYS - I WANT TO DO A LITTLE THINKING—

6

7

8

AH!

9

GENTLEMEN - TO SHOW YOU THAT I, CASTOR OYL, AM NOT A COWARD - GO FIND THE BIGGEST MAN - I'LL FIGHT THE BIGGEST MAN IN TOWN

10

BUTCH HOAG IS THE BIGGEST- COME ON, LET'S FIND HIM

I THINK HE'S OVER IN THE "WINK TWICE" SODA POP PARLOR

11

COME ON, BUTCH- THE STRANGER SAID HE'D FIGHT YOU

HE DID- DID 'E ?!!

BEAR BEER

SODA POP

RE-WARD

GARSON

HURRY UP, BUTCH

12

?

SAY- I WON'T FIGHT THIS LITTLE SHRIMP - YOU THINK I WANT TO GET KILLED! I REFUSE TO FIGHT HIM!

WHAT! YA WON'T FIGHT HIM ?

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1-6

13

HOW COULD I HIT A RUNT LIKE HIM? AND HOW COULD HE MISS ME?

PROVING THAT IF A FELLOW USES HIS NOODLE HE CAN OVERCOME ALL OBSTACLES - S'LONG, GENTS

BILL'S JOINT

RED'S PLACE

POWER! PEATS

STUD

SEGAR

14

SAPPO BY SEGAR

Registered U S Patent Office

BIGGEST FISH I EVER SAW — AND HE PUT UP SOME SCRAP! HE WAS FOUR FEET LONG

AT FIRST YOU SAID HE WAS THREE FEET LONG — I DON'T THINK YOU KNOW WHAT YOU'RE TALKING ABOUT

OH, IS THAT SO?! WELL, I DO KNOW WHAT I'M TALKING ABOUT

COME UP TO MY ROOM AND I'LL PROVE THAT YOU SPEAK WITHOUT THINKING

YOU MAY BE A WISE-CRACKIN', HIGH SALARIED CARTOONIST, BUT YOU CAN'T MAKE A SAP OUT OF ME

WHAT AM I DRAWING?

YOU'RE DRAWING A WOMAN

SURE IT'S A WOMAN, YOU MUST THINK I'M GOOFY

LOOK AGAIN

ER-ER- I MEAN IT'S A MAN

ARE YOU SURE?

CERTAINLY IT'S A MAN

NO — IT'S A WOMAN

SEE - YOU DON'T KNOW WHAT YOU'RE TALKING ABOUT

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Thimble Theatre

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IT CAN'T BE — STILL IT LOOKS LIKE HIM

1

GOOD NIGHT! IT IS HIM! IT'S HAM GRAVY

HELLO, WELL, I'LL BE — !

2

MY OLD PAL, CASTOR OYL! PUT 'ER THERE, OLD BOY!

3

SAY, IS THIS THE WAY YOU GREET A FRIEND? WHY THE COLD SHOULDER?

4

WHERE'S THE FOUR-BITS YOU BORROWED FROM ME TWO YEARS AGO? THIS MAKES THE HUNDREDTH TIME I'VE ASKED YOU FOR IT. YOU'RE A DEAD BEAT."

'SALL YA ARE

5

HA-HA! WHAT DO I CARE FOR FOUR BITS?

GOOD GOSH! GEE WHIZ! GOLD!

I'VE BEEN DIGGING FOR GOLD AND, BELIEVE ME, I'VE FOUND IT!

6

WELL, IF IT AIN'T MY OLD PAL HAM GRAVY! WHATCHA DOIN' 'WAY OUT HERE? MY PAL! MY BEST PAL!

7

FOUR BITS IS NEITHER HERE NOR THERE TO ME — I'M A MILLIONAIRE!

SURE WE ARE — SAY, PARTNER LET'S TAKE THIS GOLD TO TOWN AND CELEBRATE OUR WONDERFUL SUCCESS

8

I'LL CARRY THE BAG, PARD, YOU WORKED HARD DIGGING IT — I WANT TO DO MY SHARE! I'M LIKE THAT!

9

WAITER — BRING US EVERYTHING FROM SOUP DOWN TO NUTS AND THEN FROM NUTS UP TO SOUP

10

'SLUCKY YOU RAN ONTO ME — I'VE BEEN OUT HERE A LONG TIME — I KNOW THE GREAT OPEN SPACES — I KNOW THE WAYS OF THIS "HE MAN'S LAND"

11

WELL, IT'S A GREAT LIFE AFTER ALL, AIN'T IT, PARTNER? HEY, WAITER — ANOTHER BOTTLE OF LEMON SODA!

12

ALL THROUGH? THAT'LL BE TWENTY DOLLARS EVEN

IS THAT ALL? POOH. A MERE NOTHING

13

HERE'S A LUMP OF GOLD — KEEP THE CHANGE AND BUY YOURSELF A RANCH

14

'SNOTHING BUT SHINY ROCK — BETTER KNOWN AS "FOOL'S GOLD"

YOU MEAN THAT !?

WHAT ?! NOT GOLD!

15

! !

SO!

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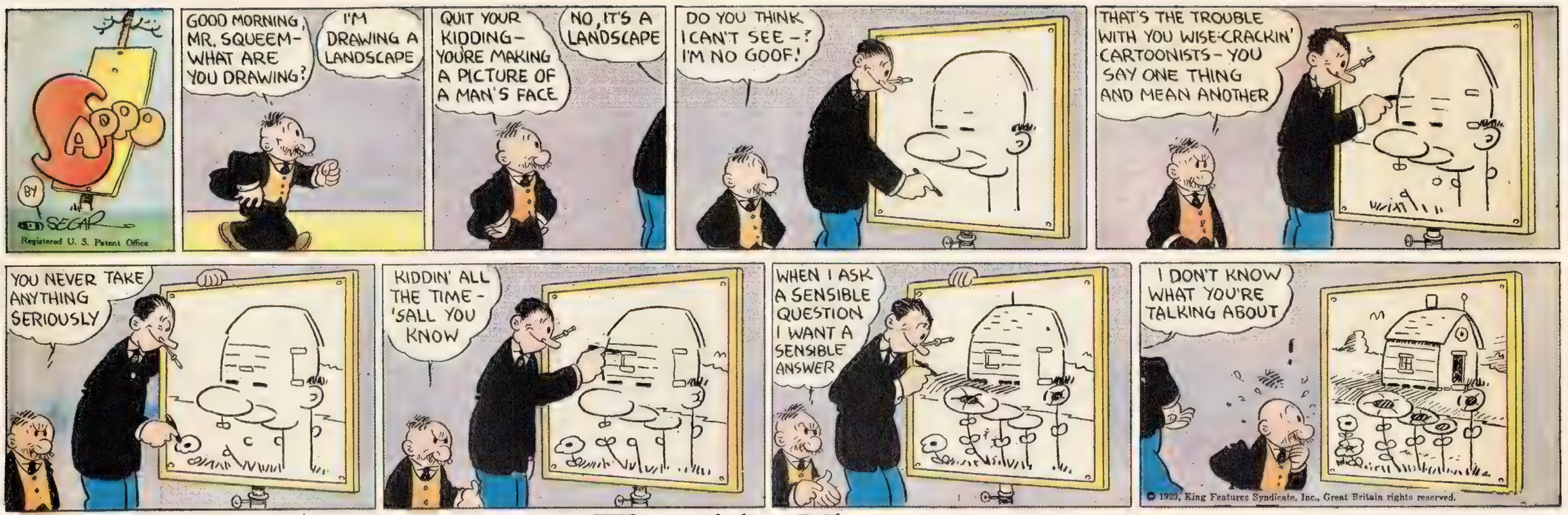
16

SAY, LISTEN, WHEN ARE YOU GOING TO PAY ME THAT FOUR BITS?

SEGAR

1-13

17



Thimble Theatre

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SAPPO BY SEGAR

Registered U. S. Patent Office

I ADMIT I LIKE TO GAMBLE- IT'S IN MY BLOOD- I'D BET ON ALMOST ANYTHING EVEN IF I KNEW I'D LOOSE

YEAH?

MR. SQUEEM, I'M GOING TO TEST YOU—I'LL JUST BET FIVE BERRIES THAT YOU CAN'T TELL ME HOW MANY CIRCLES I'M GOING TO DRAW

ALL RIGHT- I'LL BET "FIVE" THAT YOU DON'T DRAW ANY CIRCLES

YOU WILL?

AND YOU'LL PAY, IF I WIN?

SURE

HA! HA! HA! HAW! HAW!

YOU BET THAT I WOULDN'T DRAW ANY—AND I DREW SIX, SO PAY ME

SIX WHAT?

SIX CIRCLES

A CIRCLE IS A PLANE FIGURE BOUNDED BY A CURVED LINE CALLED THE CIRCUMFERENCE, WHICH IS EVERY-WHERE EQUALLY DISTANT FROM A POINT WITHIN CALLED THE CENTER

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HAM- STAY WITH ME HERE IN THIS GREAT BIG OUT-OF-DOORS. YOU'LL LEARN TO LIKE THIS OLD DESERT- THERE'S A STORY IN EVERY LITTLE THING AROUND YOU

DRY SAND, DUSTY MOUNTAINS AND SILLY ROCKS

1

SEE THIS FINE HEALTHY DESERT DAISY GROWING OUT OF THIS OLD COW SKULL? DO YOU KNOW WHY IT'S SO MUCH LARGER THAN THE OTHERS?

NO- AND NEITHER DO YOU- SAP!

2

IT'S VERY SIMPLE- THE DECAYED FLESH OF THIS OLD COW HAS ENRICHED THE SOIL- PROVING THAT SOME GOOD OF SOME SORT DEVELOPS OUT OF EVERY CALAMITY

SAYS YOU— BESIDES WHAT OF IT

3

I ALSO CLAIM THAT EVERY OBJECT IN THIS DESERT IS GOOD FOR SOMETHING, EVEN THE SUN-BLEACHED COW BONES

4

HAW! HAW! HAW! YOU'RE CRAZY— OLD COW BONES AIN'T GOOD FOR ANYTHING!

5

GOOD HEAVENS! THE CANTEEN IS EMPTY! AND WE'RE FAR AWAY FROM THE NEAREST TOWN

6

TWO DAYS LATER—

WATER! WATER! WATER! WATER! WISH I HAD A DRINK!

COME ON, HAM- WE MUST KEEP GOING

7

WE'RE GONE! OUR GOOSE IS COOKED! I CAN'T GO MUCH FARTHER

8

WHEE— THERE'S A TINY SPRING!

9

A GANG OF CATTLE THIEVES AND COMING THIS WAY- THEY'LL TAKE ALL THE WATER!! QUICK! GATHER UP A LOT OF COW SKELETONS! HURRY!

10

WHAT'S THE IDEA?

HURRY!! AFTER WE FIX 'EM WE'LL HAVE TO HIDE

11

A PUDDLE OF WATER, MEN TAKE IT ALL, DON'T LEAVE A DROP

12

!

STOP, MEN! LEAVE THAT WATER ALONE!

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13

IT IS A POISON POOL - THE COWS THAT DRUNK IT PERISHED ON THE SPOT! LET'S GO!

2-3

14

OLD COW BONES AIN'T GOOD FOR ANYTHING! HAW! HAW! HAW!

SEGAR

15

February 3, 1929

Thimble Theatre

Registered U. S. Patent Office

SAPPO BY SEGAR

Registered U. S. Patent Office

IT REALLY ISN'T RIGHT, KIDDING OLD SAPPO LIKE THAT - I'VE GOT HIM BELIEVING THAT HE'S A NATURAL BORN ARTIST

JOHN, WHAT ON EARTH'S WRONG WITH YOU LATELY?

NOT A THING- JUST TEMPERAMENTAL — ALL ARTISTS ARE LIKE THAT

SAPPO, I WANT TO TELL YOU THE TRUTH, YOU'RE NO ARTIST- YOU HAVEN'T A SPECK OF TALENT-

I AM AN ARTIST!

WELL, IF YOU ARE — LET'S SEE YOU DASH OFF SOMETHING

THERE - AND IT ONLY TOOK THIRTY MINUTES- AN ELEPHANT

ELEPHANT!! WHY, IT LOOKS MORE LIKE AN ANT-EATER

WELL! AN ANT-EATER IS HARDER TO DRAW THAN AN ELEPHANT SO THAT PROVES I'M GOOD

THE TROUBLE WITH YOU, MR. SQUEEM, IS — YOUR EYES ARE BLINDED BY PROFESSIONAL JEALOUSY

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Thimble Theatre

Registered U. S. Patent Office

1

TWO DAYS WITHOUT A DRINK — WHAT DID YOU GET LOST FOR? IT'S ALL YOUR FAULT

AW, SHUT UP! NO USE BEEFING ABOUT IT

2

I MUST HAVE WATER LET'S DO SOMETHING! I DON'T WANT TO DIE HERE

ALL RIGHT- HOW ABOUT OVER THERE?

3

I HEAR WINGS CASTOR, WHAT IS IT?

NOTHING, HAM, NOTHING BUT VULTURES WATCHING AND WAITING- WAITING AND WATCHING

4

I DON'T THINK I EVER SAW A CACTUS LIKE THIS ONE BEFORE

SHOO — G'WAY! SHOOOO-

5

WELL, HAM - WE'VE BEEN PALS OFF AND ON FOR YEARS — SHAKE, WE'LL PASS OUT TOGETHER

RIGHT; CASTOR FRIENDS TO THE VERY END - THAT'S US!

6

I'M SORRY I BEAT YOU UP SO MANY TIMES DURING THE YEARS OF OUR FRIENDSHIP - FORGIVE ME OLD PAL

SURE I WILL - AND TO SHOW YOU HOW BIG-HEARTED I AM, I'LL GIVE YOU THE FOUR BITS WHICH YOU OWE ME

7

ARE YOU DEAD YET, CASTOR?

NO, NOT YET, ARE YOU?

NO NOT YET

8

HOWD'Y, GENTS, I RECKON YA DON'T MIND IF I TAKE A LITTLE WATER.

9

DON'T PAY ANY ATTENTION TO HIM, HAM- HE'S GOT DESERT MADNESS - GOOFY UNDER THE HAT

TE-TUM-DE-DIDDLE TE-DUM-DUM-DUM

10

A VERY PATHETIC FIGURE

OH, THE DESERT LIFE WAS MADE FOR ME, WHERE SKIES ARE BLUE AS PAINT, AND CACTUS JUICE TASTES JUST LIKE TEA BUT THE HECK OF IT IS — IT AIN'T

POOR GUY! HE'S COMPLETELY OUT OF HIS HEAD

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2-17

11

PLOP PLOP

12

'SLUCKY I FOUND THAT BARREL CACTUS — ADIOS, GENTS, I CORKED 'ER UP FOR YOU

SEGAR

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1 — Registered U. S. Patent Office

2 — I WAS ONLY KIDDING HIM WHEN I SAID HE WAS A NATURAL BORN ARTIST – AND HE BELIEVES IT — NOW I'M UNABLE TO DISCOURAGE HIM

3 — YES, HE'S LIKE THAT

4 — AW, SHUT UP. I'VE GOT BARRELS OF TALENT — I'M A REAL ARTIST

5 — HELLO, SON, YOU'RE THE NEW NEIGHBOR'S BOY, EH, – MY NAME'S SAPPO – I'M AN ARTIST

6 — DRAW SOMETHING

7 — THERE'S AN ELEPHANT – YOU'VE GOT TO HAVE ABILITY TO DO THAT – NOW YOU TAKE THE CRAYON AND SEE IF YOU CAN COPY IT

8 — DONT BE AFRAID. STEP RIGHT UP AND TRY TO COPY MY ELEPHANT — THEN I'LL TELL YOU WHETHER YOU'VE GOT TALENT OR NOT

9 — !

10 — WELL, I'LL BE ~~! — !

11 — THAT'S THE BEST I CAN DO – I NEVER WAS ANY GOOD AT DRAWING

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1 — WISH WE COULD FIND ANOTHER BARREL CACTUS – BUT THEY'RE FEW AND FAR BETWEEN. I'D GIVE HALF OF MY NOSE FOR A DRINK OF WATER

2 — WATER! WATER! AW – WHAT'S THE USE? GOOD-BYE, CASTOR, MY PULSE IS GETTING WEAK! I'M PASSING OUT – ADIOS!

3 — OH, IF I ONLY HAD SOME SALT! – SALT! JUST A HANDFUL OF SALT!

SALT ?!

4 — HERE WE ARE DYING OF THIRST – AND HIM YELLING FOR SALT! HE'S GOT DESERT MADNESS! POOR CASTOR

SALT! SALT!

5 — I'VE GOT A BOTTLE-FUL IN MY POCKET – BUT I THINK YOU'RE CRAZY

HAM, YOU MEAN THAT? HOO-RAY!! THEN WE'RE SAVED!!

6 — SEE – HERE'S A WHOLE HALF-PINT OF TABLE SALT

FINE! SEE THAT VULTURE UP THERE – HE'S BEEN HOVERING OVER US FOR THREE DAYS

7 — DON'T EVEN BAT AN EYE – WE MUST MAKE THAT VULTURE THINK WE'RE DEAD

IF YOU'RE SANE THEN I'M CRAZY, I DON'T GET YOU, AT ALL

8

9 — QUICK, HAM – HELP ME HOLD HIM!

!

10 — THAT'S IT – POUR THE SALT DOWN HIS NECK HE'LL BE THIRSTIER THAN WE ARE IN ABOUT A MINUTE

11 — HE'LL EITHER HAVE TO GET A DRINK OR DIE – AND HE'S GOT TO HAVE IT QUICK – SO HE'LL GO TO THE NEAREST PLACE – AND WE'LL FOLLOW HIM

12 — VULTURES ARE SMART BIRDS – AND THEY KNOW EVERY NOOK AND CORNER OF THIS COUNTRY

13

14 — LOOK, CASTOR – A SMALL DESERT SETTLEMENT

GOOD-BYE, OLD VULTURE, WE CAN'T WAIT FOR YOU

15 — DO YOU EXPECT ME TO BELIEVE THAT STORY ABOUT THE VULTURE AND THE SALT?

REWARD

16 — IT'S THE TRUTH, MISTER – SURE AS WE'RE STANDING HERE

SURE IT IS, MISTER

SODA

17 — EVERY "HEMAN" IN THIS TOWN IS HONEST – WE DON'T STAND FOR LIARS AROUND THESE PARTS. KNOW WHAT WE DO TO LIARS?

18 — WE FILL 'EM FULLA LEAD! SAY YOUR PRAYERS, GENTS

19 — FLAP FLAP FLAP FLAP

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20 — I THINK HE'S GETTING TIRED OF LEMON SODA – LET'S HAVE SOME SARSAPARILLA

GIVE HIM ALL HE WANTS, BOYS, IT'S ON THE HOUSE

SODA

2-24

SEGAR

February 24, 1929

Thimble Theatre

Registered U. S. Patent Office

APPO BY SEGAR

Registered U. S Patent Office.

YOU'VE GOT TO CUT OUT POKER! YOU'LL LOOSE YOUR SHIRT- YOU CAN'T AFFORD TO GAMBLE

HECK

P-S-T- HOW ABOUT A LITTLE GAME UP HERE IN YOUR ROOM, MR. SQUEEM?

MRS. SAPPO WOULDN'T STAND FOR THAT

SHE WON'T KNOW IT - WE CAN BE QUIET

O-K-

I WONDER IF HE THINKS HE CAN FOOL ME - I KNOW WHERE HE IS AND WHAT HE'S DOING

GOOD HEAVENS! I HEAR HER COMING - OUW!! WHAT'LL I DO?!

SEARCH ME - I'VE NEVER BEEN MARRIED

QUICK! HAND ME THAT EXTRA BOX OF CHIPS

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I DIDN'T MEAN TO INTERRUPT YOU, BOYS - GO AHEAD, ENJOY YOURSELVES

I'VE GOT TO HAND IT TO YOU, CASTOR- CATCHING A VULTURE AND POURING SALT DOWN HIS NECK TO MAKE HIM THIRSTY SO THAT HE'D LEAD US TO WATER WAS A CLEVER IDEA

HE SAVED OUR LIVES, HAM- AND I'M GOING TO MAKE A PET OF HIM - WE'LL CALL HIM "VULCH"

1

DON'T BE SILLY- TURN HIM LOOSE - HE GIVES ME THE CREEPS!

I'LL HAVE TO GET HIM SOMETHING TO EAT - I KNOW HE'S HUNGRY - POOR THING

2

NOW TAKE GOOD CARE OF MY PET - I'M GOING TO HUNT UP SOME FOOD FOR HIM

SAP!

3

HE'S JUST AN OLD DESERT VULTURE, BUT HE SAVED OUR LIVES AND I'LL TREAT HIM WITH KINDNESS. THE REST OF HIS LIFE

4

SAY, MISTER, YOU AIN'T GOT ANY OLD DEAD HORSES YOU'D LET ME HAVE CHEAP, HAVE YOU?

WHY, YES, I LOST AN OLD NAG LAST NIGHT

5

SURE - YOU CAN HAVE HIM - TAKE HIM ALONG, STRANGER

OH, FINE! THANKS, MISTER

6

STOP LOOKING AT ME THAT WAY - I DON'T LIKE IT!

7

GEE! I HAD NO IDEA HORSES WERE SO HEAVY!

OH, WELL - POOR OLD VULCHY WILL HAVE MEAT ON THE TABLE FOR A WEEK

8

CARRYING A "HASBEEN" HORSE OVER THIS ROUGH COUNTRY IS NO PLEASURE

OH, BOY! I'M JUST ABOUT SHOT

9

I GUESS CASTOR IS RIGHT THOUGH - WE OUGHT TO BE GRATEFUL TO THIS BIRD

10

11

12

WHY YOU— @#*-&-!!!!!

SQUAWK—

13

ONLY ABOUT A MILE FARTHER

14

WHAT THU—!?

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3·3

15

AND ALL THAT WORK FOR NOTHING - HE CAN'T EAT IT! HE'S PASSED AWAY TO THE GREAT BEYOND, POOR VULCH - POOR OLD VULTURE

AW SHUT UP!!

SEGAR

16

March 3, 1929

APPO BY SEGAR

Registered U S Patent Office

SURE, YOU CAN PLAY POKER ALL YOU LIKE – BUT YOU MUST WIN

HOW ABOUT A LITTLE GAME, MR. SQUEEM?

ALL RIGHT. BUT WE'LL HAVE TO USE MONEY- I'VE LOST THE CHIPS

MY GOSH, BUT YOU'RE LUCKY TO-DAY! YOUVE JUST ABOUT CLEANED ME

HERE COMES THE WIFE! - QUICK, SHOVE YOUR WINNINGS OVER TO MY SIDE TILL SHE GOES! IF SHE SEES I'M LOOSING SHE WON'T LET ME PLAY ANY MORE

YOU MUST BE A GOOD PLAYER, DEAR— JUST LOOK AT THE MONEY YOU'VE WON!

I'LL TAKE THIS AND BUY MYSELF A NEW OUTFIT— JOHN, I DON'T CARE HOW MUCH YOU GAMBLE AS LONG AS YOU WIN

AW, WELL- WHAT'S A HUNDRED BUCKS BETWEEN FRIENDS? AIN'T IT SO, MR. SQUEEM?

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Thimble Theatre

Registered U. S. Patent Office

YOU'VE KILLED HIM— YOU'VE KILLED MY PET VULTURE! YOU BRUTE!!

HE TRIED TO MURDER ME TO GET A MEAL! AND THEN HE TRIED TO TEAR MY NOSE OFF

1

I DON'T CARE WHAT YOU SAY— I'M GOING TO TAKE HIM ALONG AND GIVE HIM A DECENT FUNERAL

SAP!

2

LOOK, HAM- YOU DIDN'T KILL HIM AFTER ALL! HE'S COMING TO!!

3

HE'S JUST AS GOOD AS EVER! SNAPPED RIGHT OUT OF IT— AIN'T THAT FINE?

DON'T TALK TO ME ABOUT THAT BIRD- I'M NOT INTERESTED- NOT A BIT!

4

!

5

DROP THAT ROCK! DROP IT! HARM NOT A HAIR ON THAT VULTURE'S HEAD! YOU HEAR ME?!!

I'LL BREAK HIS ~~ !! XX ~~ NECK!

6

HE'S JUST AN OLD DESERT VULTURE, HAM - AND DOESN'T KNOW ANY BETTER - HE'S HUNGRY AND IT'S NATURAL FOR HIM TO WANT TO EAT YOU - SEE WHAT I MEAN?

7

HAM, YOU OUGHT TO BE ASHAMED OF YOURSELF — SURELY, YOU WOULDN'T HIT HIM WITH A ROCK

NOT IF I HAD A GUN

8

COME SIT DOWN HERE A MINUTE. I WANT TO GIVE YOU A LITTLE LECTURE ON KINDNESS TO DUMB ANIMALS - IF YOU'LL LISTEN TO ME YOU'LL GO TO HEAVEN

9

10

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11

SQUAWK SQUAWK SQUAWK

12

YAH-HAW-HAW-HAW! HO-HO-HO! HA-HA-HA!

3-10

13

March 10, 1929

Thimble Theatre

Registered U. S. Patent Office

SAPPO BY SEGAR

Registered U. S. Patent Office

THOSE TWO MEN CERTAINLY LIKE TO PLAY POKER – MR. SQUEEM HAS LOTS OF MONEY AND AS LONG AS JOHN WINS I WON'T KICK – HE'S WINNING NOW, TOO

THAT'S A HUNDRED YOU OWE ME, MR SQUEEM

JOHN'S GOT A LUCKY STREAK

THAT'S $500.00 I OWE YOU, ISN'T IT, SAPPO?

YEAH

GEE, IT'S A BIG GAME AND JOHN IS CLEANING UP!

YOU OWE ME $1,000.00 NOW, MR. SQUEEM

YOU'VE GOT ME FOR $3,000.00, SAPPO

THREE HOURS LATER

WELL, MR. SQUEEM, YOU OWE ME TEN THOUSAND DOLLARS

QUIT, JOHN! QUIT BEFORE HE WINS IT BACK – $10,000.00 WE'RE INDEPENDENT – AND YOU'VE GOT TO BUY ME THAT ROADSTER!! WHOOPEE!!

WHY, WE'RE ONLY FOOLIN' — JUST PLAYIN' FOR FUN

SURE

HAW! HAW! HA! HA! HA! HA!

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WE'LL DIVIDE UP THE GOLD IF WE FIND ANY – SEE? NO MATTER WHICH OF US DISCOVERS IT WE'LL GO FIFTY-FIFTY

O.K.

GEE WHIZ! – I DION'T KNOW THAT PROSPECTING WAS SUCH HARD WORK

2

HERE'S AN HOUR ALL SHOT TO PIECES AND NO GOLD YET!

WHEW! WHAT A LIFE!

3

HECK!

DOGGONIT! I BROKE MY SHOVEL – AND IT'S TEN MILES TO A HARDWARE STORE! NOW I AIN'T GOT A SHOVEL! HECK!

4

HAM, OLD BOY, WE'VE BEEN PALS OFF AND ON FOR FIFTEEN YEARS, – YOU'VE HELPED ME WHEN I WAS IN TROUBLE AND I APPRECIATE ALL THE THINGS YOU'VE DONE FOR ME –

5

OUR FRIENDSHIP HAS GROWN AND LIVED THROUGH ALL THESE YEARS – WHY? BECAUSE OF KINDNESS. YOU'VE BEEN GOOD TO ME, HAM, AND NOW'S MY CHANCE TO DO SOMETHING FOR YOU —

6

HERE – TAKE MY SHOVEL

7

8

9

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CASTOR, IT AIN'T RIGHT. I CAN'T TAKE ADVANTAGE OF YOU LIKE THIS – I APPRECIATE YOUR KINDNESS, BUT IT'S YOUR SHOVEL – HERE, TAKE IT

S'ALL RIGHT! S'ALL RIGHT, HAM, OLD PAL – S'ALL RIGHT – GO AHEAD KEEP IT – S'ALL RIGHT!

YEAH – YOU'RE GOING TO DO HALF OF THE DIGGING AND NO MORE FOOLISHNESS

IS THIS JUSTICE !!?

3-17

SEGAR

12

March 17, 1929

SAPPO BY SEGAR

Registered U. S Patent Office.

WHAT DO YOU SAY, SAPPO? LET'S HAVE A GAME

I'M BROKE, AND MYRTLE WON'T GIVE ME ANY MONEY- BUT WE CAN PLAY FOR FUN

I DON'T GET A KICK OUT OF PLAYING FOR FUN— AH- I'VE GOT AN IDEA

WE'LL DIVIDE THE CHIPS – AND IF YOU BREAK ME I'LL GIVE YOU TEN DOLLARS AND IF I BREAK YOU, THEN YOU'VE GOT TO CALL YOUR WIFE A FUNNY LOOKIN' DAME'

BUT SHE'D KILL ME IF I CALLED HER A FUNNY LOOKIN' DAME

BE A SPORT, SAPPO! BESIDES, YOU MAY NOT LOOSE

OH, ALL RIGHT- BUT IF I LOOSE— OH, BOY! IT'LL BE JUST TOO BAD

WELL- YOU WIN! AND I HOPE YOU ENJOY SEEING ME GET MURDERED OUW!!

HA! HA! THIS IS GOING TO BE HOT!

HERE SHE COMES NOW- REMEMBER-YOU'VE GOT TO SQUARE YOURSELF JUST SAY-"GEE, YOU'RE A FUNNY LOOKIN' DAME

JOHN, HOW DO YOU LIKE MY COSTUME FOR THE "SILLY DRESS PARTY" AT OUR CLUB?

GEE, YOU'RE A FUNNY LOOKIN' DAME.

AIN'T I, THOUGH? HA! HA!

HEH! HEH SNICKER- TEE-HEE

AW, FORGET IT, WILL YOU!!

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Thimble Theatre

Registered U. S Patent Office

WHERE'D YOU SAY YOU WERE GOING PROSPECTING, STRANGER?

I SAID OVER IN "HAMGRAVY CANYON"

1

HAM GRAVY IS MY NAME - I WONDER HOW COME ?

2

SAY, CASTOR, DID YOU KNOW THAT THERE IS A CANYON NAMED AFTER ME?

I OUGHT TO- I NAMED IT AFTER YOU ABOUT A YEAR AGO - I PUT UP A SIGN BOARD AND NOW EVERYBODY CALLS IT "HAM GRAVY CANYON"

3

WELL, CASTOR, I APPRECIATE IT- IT SHOWS YOU WERE THINKING OF ME - EVEN THOUGH I WAS MILES AWAY— YOU GOT NOBLE QUALITIES, OLD PAL

YEAH, I'M LIKE THAT

4

I CAN'T WAIT FOR YOU, CASTOR- I'VE GOT TO SEE THIS CANYON RIGHT NOW

O.K. I'LL MEET YOU UP THERE AFTER AWHILE

5

HE'S A REAL GUY

ONE OF THOSE RARE LITTLE GEMS YOU RUN ACROSS ONCE IN A LIFE-TIME

6

HEY, STRANGER - I'LL GO UP TO THAT CANYON WITH YOU. MY NAME'S HAM GRAVY— I'M THE GUY IT'S NAMED AFTER

7

WELL, DANGED IF YOU AIN'T! THERE'S A NATURAL STONE STATUE UP THERE WHICH LOOKS EXACTLY LIKE YOU

YEAH?- SAY- NATURE KNEW HER STUFF WHEN SHE MADE THAT STATUE

8

I SEE NOW WHY HE NAMED IT THAT- LOOKS ABSOLUTELY LIKE YOU! THAT'S TO SAY IT DOES ABOUT NOW WHEN THE SHADOWS ARE RIGHT- EYES- MOUTH — ETC —

GEE! THINKA THAT!

9

CLASS TO ME, EH, OLD TIMER? IT ISN'T EVERYBODY WHAT GETS A BEAUTIFUL SPOT LIKE THIS NAMED AFTER HIM

THAT'S RIGHT- HAW! HAW!

10

THERE'S THE SIGN WHICH HE PUT UP ABOUT A YEAR AGO

I NAME THIS "HAM GRAVY CANYON" ON ACCOUNT OF THE STONE STATUE WHICH LOOKS LIKE HIM— CASTOR OYL

I'LL NEVER FORGET CASTOR FOR THIS, HE'S MADE ME FAMOUS. WHERE'S THIS ACCIDENTAL STATUE, MISTER ?

11

THERE IT IS— LOOK— MOUTH - EYES - AND I RECKON YOU CAN SEE THE NOSE – A BLIND MAN COULD SEE THAT!

HAW-HAW-W-W-

12

13

YOO-HOO- HAM GRAVY- WHERE ARE YOU, OLD PAL?

SEGAR

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3·24

14

Thimble Theatre

Registered U. S. Patent Office

APPO BY SEGAR

Registered U S Patent Office

WELL FOLKS, I'VE ENJOYED ROOMING HERE, BUT I'VE GOT TO LEAVE YOU

OH, THAT'S TOO BAD! WE HATE TO SEE YOU GO

AW, HECK

MR. SQUEEM WAS PAYING BIG MONEY FOR THAT ROOM - BUT HE'S GONE!! AND YOU NOT WORKING - WHAT WILL WE LIVE ON NOW?

YOU GET OUT AND FIND A JOB OR I'LL KNOCK YOU A COUPLE BLA! BLA!

THAT'S THE TROUBLE WITH YOU - WHEN THINGS DON'T GO RIGHT YOU HOP ON ME! YOU'RE ALWAYS BOPPING ME AROUND - YOU THROW THINGS AT ME AND EVERYTHING!

HOW YOU TALK!! I DO NOT!

YOU DO, TOO — YOU THROW THINGS AT ME SOMETHING AWFUL!

TAKE THAT BACK! TAKE IT BACK!

I WON'T !!

TAKE THAT BACK!

NO!

BOP - POW

CRASH

BAM

TAKE IT BACK!

POW

CRASH

SOLK - POW

BAM BOP

BOP

OH, ALL RIGHT - YOU DON'T THROW THINGS AT ME

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YES - I'LL HAVE TO ADMIT THAT IT LOOKS LIKE ME — STRANGE HOW THE WINDS HAVE WORN THOSE BALANCED ROCKS INTO A CARICATURE OF ME

SAY, I'VE GOT AN IDEA — YOU KNOW TOURISTS ARE GOOD SPENDERS

1

I JUST SAW A FLOCK OF TOURISTS DOWN THE CANYON — YOU SIT ON THE EDGE OF THIS CLIFF AND LOOK LIKE THE STATUE - I'LL DO THE REST

O.K.

2

FIVE OF 'EM - THAT'LL BE TWENTY-FIVE DOLLARS - THEY'LL FALL FOR ANYTHING TO GET SOMETHING TO RAVE ABOUT WHEN THEY GET HOME

3

HOWD'Y, FOLKS - SAY - DO YOU WANT TO SEE SOMETHING UNUSUAL — ? VERY STRANGE, ODD AND REMARKABLE? IT'LL ONLY COST YOU FIVE BUCKS EACH

4

YOU'VE SEEN THAT NATURAL ROCK STATUE UP THE CANYON — WELL - FOR THE SUM MENTIONED I'LL SHOW YOU A FELLOW WHO LOOKS JUST LIKE IT WHEN THE SHADOWS ARE RIGHT - EYES, MOUTH AND THEIR NOSES ARE EXACTLY ALIKE

YEAH ?

REALLY?

5

THIS FELLOW IS A NATIVE - A DESERT RAT — HE HAS LIVED NEAR THAT ROCK STATUE ALL HIS LIFE - AND - WELL - STRANGE THINGS HAPPEN IN THIS COUNTRY! ANYWAY, HE HAS GROWN TO RESEMBLE THIS UNIQUE PIECE OF NATURE'S SCULPTURING - CONSTANT ASSOCIATION MAY HAVE CAUSED IT — SEE WHAT I MEAN ?

WE DON'T WANT TO MISS ANYTHING - AND THIS SOUNDS GOOD

LET'S GO!

6

THANKS, FOLKS - YOUR TRIP WOULDN'T BE COMPLETE WITHOUT SEEING THIS RESEMBLANCE

I CAN'T IMAGINE A MAN LOOKING LIKE THAT STATUE

7

THERE CERTAINLY ARE A LOT OF FUNNY ROCKS AND CLIFFS IN THIS PART OF THE DESERT

8

MY GOSH!! I SLIPPED!

9

10

@9!! X' !! ! !

11

NO RESEMBLANCE AT ALL - AND I'M GONNA PUNCH THAT SHRIMP'S FACE

ME, TOO!

ARE YOU GOING TO LET HIM GET AWAY WITH THIS?

NO!

FAKE GIVE US OUR MONEY BACK !!

12

?!

3-31 SEGAR

13

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March 31, 1929

Thimble Theatre

Registered U. S. Patent Office

Registered U. S. Patent Office.

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April 7, 1929

Thimble Theatre

Registered U. S. Patent Office

SAPPO BY SEGAR

Registered U. S. Patent Office.

JOHN HAD NO IDEA THAT HIS WIFE WOULD LET HIM GO WHEN HE THREATENED TO LEAVE HER- SO HE GRABBED HIS SUIT-CASE, SAYING THAT SHE'D NEVER SEE HIM AGAIN- HE THOUGHT SHE WOULD BEG HIM TO STAY, BUT SHE DID NOT- AND OUT HE WENT——→

DOGGONEIT! I WAS ONLY BLUFFING- WHY DIDN'T SHE ASK ME TO STAY?

IF SHE'D ASK ME NOT TO LEAVE I WOULDN'T GO

HERE I AM, HANGING AROUND MY OWN GATE AND CAN'T GO IN ON ACCOUNT OF MY BLUFF- IF I HAD SOME EXCUSE TO GO IN ——

AH, THERE'S THE EVENING PAPER- I'VE GOT AN IDEA

MAYBE SHE'LL ASK ME TO COME IN

KNOCK KNOCK KNOCK

HERE'S THE PAPER, I THOUGHT IT MIGHT RAIN

I COULDN'T GO AWAY WITHOUT GETTING THE PAPER FOR YOU- YOU KNOW I COULDN'T DO THAT

SLAM

HAW! HAW! COULDN'T LEAVE WITHOUT BRINGING ME THE PAPER ~ ~ HAW! HAW!

@!x m! !-! mxx!

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SAY, IF WE'RE GOING TO ROAM AROUND THIS DESERT WE OUGHT TO HAVE A HORSE- LET'S BUY ONE

WE DON'T KNOW ANYTHING ABOUT BUYING HORSES WE'D GET CHEATED

1

WE DON'T HAVE TO SHOW OUR IGNORANCE - WE'LL KNOCK THE HORSE, SEE?- RUN IT DOWN! I GOT AN IDEA- JUST SAY THAT YOU'RE A HORSE DOCTOR AND THAT THE HORSE WE TRY TO BUY HAS LOTS OF AILMENTS

O-K- THERE'S A RANCH. LET'S TRY OUR LUCK

2

H-M-M- IS THIS A HORSE ?

WE WOULDN'T GIVE A CENT OVER THIRTY BUCKS FOR THAT- FOR THAT SKATE!

3

I KNOW HOSS FLESH - I'M A HOSS DOCTOR - THAT HOSS HAS GOT HARDENING OF THE ARTERIES AND FALLEN ARCHES

4

SURE! HE'S GOT HARDENING OF THE ARTERIES AND FALLEN ARCHES. SURE!

5

YEAH, HARDENING OF THE ARTERIES AND FALLEN ARCHES

HERE'S THIRTY DOLLARS! YES OR NO?

YES

6

WE SURE PUT IT OVER ON THAT GUY- HA! HA! HAW!

WE CERTAINLY DID! WE TALKED HIM OUT OF HIS HORSE FOR ONLY THIRTY BUCKS

I'LL BET IT WAS HIS BEST HOSS, TOO

7

WELL, WHAT IN THE——?!

PLOP

8

QUICK, CASTOR! I DON'T THINK HE FEELS WELL! THERE'S A HORSE DOCTOR IN THE VILLAGE - GO GET HIM!

9

HURRY, DOC.!

10

WH~WHAT'S THE MATTER WITH HIM, DOCTOR?

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11

HARDENING OF THE ARTERIES AND FALLEN ARCHES

4-14

SEGAR

12

April 14, 1929

Thimble Theatre

Registered U. S. Patent Office

JAPPO BY SEGAR

Registered U S Patent Office.

THERE HE IS - STILL HANGING AROUND - I KNEW HE WAS BLUFFING WHEN HE SAID HE WAS GOING TO LEAVE ME

HE EXPECTED ME TO BEG HIM TO STAY. HE HASN'T A CENT AND HE HASN'T A JOB

GEE, BUT I'M HUNGRY! THIS IS ONE FINE MESS!

GOOD NIGHT! SHE'S FRYING HAM - I CAN SMELL IT!! AND HOW SHE CAN FRY HAM!!

I'VE GOT TO WORK ON HER SYMPATHY - SHE MUST TAKE ME BACK!!

HEY, LADY, WILL YOU GIVE A POOR HUNGRY MAN A CRUST OF BREAD ?

YOU POOR FELLOW! I'LL GIVE YOU MORE THAN THAT!

AH, THAT SHOT GOT HER

HERE'S A DOZEN CRUSTS

OOO!! x on! x x

WE OUGHT TO QUIT THIS BUSINESS - IT TAKES BRAINS TO BE A HORSE-TRADER - WE GOT STUCK WITH THIS SKATE

BRAINS! SAY, AIN'T I GOT BRAINS? YOU MEAN I AIN'T GOT BRAINS?

1

HERE COMES A FELLOW ON FOOT - QUICK, HIDE BEHIND THAT ROCK AND KEEP STILL - LEAVE IT TO ME. I'VE GOT A BIG IDEA - I'LL SELL HIM

2

HELLO THERE, STRANGER, SAY - DO YOU WANT TO BUY AN EXTRA SWELL PERFECTLY WHOPPIN' GOOD PIECE OF HOSSFLESH? MAN, I'VE GOT HIM - AND HOW!! ONLY THIRTY BERRIES

3

HE DON'T LOOK MUCH

LOOKS ARE ONLY SKIN DEEP, YOU KNOW THAT, MISTER! SEE, I'VE GOT TO HOLD HIM ALL THE TIME BECAUSE HE'S SO FULL OF LIFE - BEST PULLER IN THE STATE AND STRONG AS TWO HOSSES

4

EXCELLENT - WAGON - SADDLE - PLOW AND BUGGY HOSS AND IF HE ISN'T WHAT I SAID HE WAS - YOU CAN BRING HIM BACK

WELL, IN THAT CASE I'LL TAKE HIM - I LOVE GOOD HOSSES

5

WELL - HERE'S THE THIRTY BUCKS - I SOLD HIM, DIDN'T I?

YEAH, BUT OH, HOW YOU LIED - SAY, HERE COMES THAT FELLOW AND HE'S BRINGING THE HORSE

I HEARD YOU TELL HIM HE COULD BRING HIM BACK

HERE, TAKE THE MONEY AND GO HIDE - I KNEW HE'D COME BACK - 'SALL RIGHT - I'LL HANDLE HIM

7

HEY - I DON'T WANT THIS HOSS. I WOULDN'T HAVE HIM AS A GIFT - HE AIN'T LIKE YOUR DESCRIPTION -

SO I'M BRINGING HIM BACK - YOU KNOW YOU SAID I COULD BRING HIM BACK

8

OH, SURE - I SAID YOU COULD BRING HIM BACK - BUT I DIDN'T SAY I'D TAKE HIM BACK

9

LISTEN — I WANT MY MONEY AND NO FOOLIN'!!!!!

DON'T BE SILLY — I HAVEN'T GOT YOUR MONEY - YOU CAN SEARCH ME

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10

THEN I'LL TAKE IT OUTTA YOUR HIDE!

SOCK

11

BY GOLLY, WE GOT AWAY WITH IT

SAYS YOU!

4-21

SEGAR

12

April 21, 1929

BY SEGAR

Registered U. S. Patent Office

WHEN I THREATENED TO LEAVE HER I HAD NO IDEA SHE'D LET ME GO - I WAS ONLY BLUFFING

AND NOW IT LOOKS AS THOUGH I'LL HAVE TO CARRY OUT MY BLUFF. I'VE GIVEN HER A DOZEN CHANCES TO ASK ME TO STAY, BUT SHE WON'T

I'M SURE HAVING A LOT OF FUN WITH JOHN - AND IT'S TEACHING HIM A LESSON, TOO - I'LL ASK HIM TO COME BACK PRETTY SOON

WELL - IF SHE DOESN'T WANT ME I'LL GO AWAY FOR GOOD

BUT FIRST I'LL GIVE HER SOMETHING TO REMEMBER ME BY

? ! SLAM

BOP

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SLAM

CONTINUED

Thimble Theatre

Registered U. S. Patent Office

WE HAVEN'T BEEN ON OUR HORSE YET. WHY DON'T YOU RIDE HIM?

HE'S NO GOOD - I CAN TELL BY LOOKING AT HIM THAT HE'S BALKY. AND I'LL BET HE BACKS SOMETHING TERRIBLE

1

SEE HOW STUBBORN HE IS! LOOK AT HIM BACK - DOES JUST WHAT YOU DON'T WANT HIM TO DO

2

I GUESS YOU'RE RIGHT, CASTOR, HE'S A NOGOOD HORSE

SURE, I'M RIGHT - WHAT WE OUGHT TO DO IS KNOCK HIM OVER FOR THE BUZZARDS

3

A HORSE LIKE THAT WILL NEVER GET US ANYTHING - SO I'LL BOP HIM ON THE KONK WITH THIS DESERT APPLE

YEAH - PUT HIM OUT

4

LOOK, HAM, THE SHERIFF'S CHASING AN OUTLAW

IT'S BLACK PETE, THE WORST BAD-MAN IN THE SOUTHWEST - WHAT A CHASE!

5

6

THE BANDIT IS EXERTING EVERY MUSCLE TO OUT DISTANCE THE SHERIFF!

7

HE'S COMING RIGHT TOWARD US WITH ALL HIS MIGHT!

8

SAVED!

GID-DAP!

9

WELL, WHAT IN THE —— !?

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10

I WOULDN'T GIVE TWO CENTS FOR A HOSS LIKE THAT

THERE'S A HUNDRED-DOLLAR REWARD ON THIS OUTLAW - I GUESS YOU BOYS GET IT

THANKS, SHERIFF

ONE DOGGONE SWELL PIECE OF HOSS FLESH - THA'S WHAT

4-28

SEGAR

11

SAPPO

BY SEGAR

Registered U. S. Patent Office

OH, THE BRUTE - JUST LOOK WHAT HE DID TO ME!

OH, BOY, I SURE BEAT'ER UP GOOD - HA! HA! FOR A LITTLE GUY I'M HOT STUFF

WHAT! YOU'RE LEAVING MYRTLE — GEE, THAT'S TOO BAD

YEAH, BILL - IT'S ALL OVER NOW - SAY YOU SHOULDA SEEN HOW I BEAT'ER UP!

I SOCKED HER WITH EVERYTHING FROM THE KITCHEN SINK DOWN TO A SHOE-BUTTONER

HA! HA! - I'VE BEEN WANTING TO DO THAT FOR YEARS

DOGGONIT - WHERE'LL I GO? NO JOB AND NO MONEY

NO PLACE TO SLEEP AND NIGHT COMING ON

THERE SEEMS TO BE A MAGNET PULLING ME BACK - I'LL GO TAKE ONE LAST LOOK AT THE OLD HOME

GEE, IT LOOKS COZY IN THERE — H-M-M — WISH I HADN'T CROWNED HER

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CONTINUED

Thimble Theatre

Registered U. S. Patent Office

LET'S RIDE HIM TO TOWN, HAM

WHAT! THAT CRAZY HORSE? ALL HE DOES IS BACK - HE'S GOT HIS GEARS MIXED

1

WELL - LET HIM BACK - WE'LL RIDE HIM BACKWARDS

2

I WANT TO GO IN HERE AND GET SOME TOBACCO

3

I SEE YOU'VE GOT A MOUNTED HORSE'S HEAD AND NECK - WANT TO SELL IT, MISTER?

SURE - I'LL SELL ANYTHING

CAN TOBACCO BY THE EACH 15¢

4

LOOK, HAM — I'VE GOT A HOT IDEA!!

5

IT'LL SEEM MORE NATURAL WITH THIS IN FRONT OF US INSTEAD OF A TAIL

GOOD STUNT, CASTOR

6

GID-DAP!

7

8

IF HE'S GOING TO GO FORWARD WE WON'T NEED THIS, SO WE'LL THROW IT AWAY

9

GID-DAP!

GID-DAP!

10

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11

SHALL I?

12.

O.K. WITH ME

5-5

SEGAR

12

Thimble Theatre

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May 12, 1929

SAPPO BY SEGAR

Registered U. S. Patent Office

SAPPO WROTE A LETTER TO MYRTLE SAYING— "DEAR HONEY, IF YOU WANT ME TO COME BACK- PUT A LIGHT IN THE WINDOW"—

YEP- THERE'S A LIGHT IN THE WINDOW- SHE WANTS ME TO COME BACK!

IT WAS ALL MY FAULT. I DIDN'T APPRECIATE MY WIFE - BUT I'LL BE DIFFERENT AFTER THIS

FROM NOW ON I'M GOING TO CONTROL MY TEMPER AND BE GOOD TO MYRTLE

WELL - HERE I AM - AND BELIEVE ME, HOME NEVER SEEMED SO SWEET BEFORE

HELLO, SWEETHEART! HERE'S YOUR HUBBY! ARE YOU GLAD I CAME BACK?

?

OF COURSE I'M GLAD YOU CAME BACK! I CERTAINLY AM!

IF YOU HADN'T I'D HAVE BEEN VERY BADLY DISAPPOINTED!

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Thimble Theatre

Registered U. S. Patent Office

PLOP

WHAT THU—? !!!!

1

MAYBE HE FAINTED- STILL I DON'T FEEL ANY PULSE OR NOTHING— I GUESS HE'S DEAD - YES, HE MUSTA PASSED OUT- POOR OLD HORSE

GEE - THAT'S TOO BAD!

2

WE CAN'T GO OFF AND LEAVE HIM LIKE THIS— THE VULTURES AND COYOTES WOULD PICK HIM TO PIECES - LET'S BURY THE POOR OLD FELLOW— SNIFF

YEAH, I'LL BET HE WAS A GOOD OLD HOSS IN HIS DAY - SNIFF

3

SAY, THIS IS GOING TO BE TOUGH WORK!! SIX INCHES DOWN IS SOLID ROCK

4

HERE, PICK AWHILE, HAM, I'M ALL SHOT!!

WHEW!

BOY— THIS IS WORK!

5

COME ON, CASTOR- IT'S YOUR TURN TO PICK— A MAN CAN'T STAND MUCH OF THIS AT A TIME

GEE, I'M NOT RESTED YET!

6

SURE - IT'S BACK-BREAKING LABOR, BUT WE MUST DO THIS THING UP RIGHT- GO SEE IF YOU CAN FIND A MONUMENT

7

THIS BIG ROCK WILL BE JUST THE THING - FEW HORSES GET A SWELL BURIAL LIKE THIS

8

IT TOOK EIGHT HOURS, BUT THANK HEAVEN IT'S FINISHED - AND POOR OLD HORSEY WILL HAVE A DECENT RESTING PLACE

I'M A WRECK! COME ON, LET'S DUMP HIM IN

9

10

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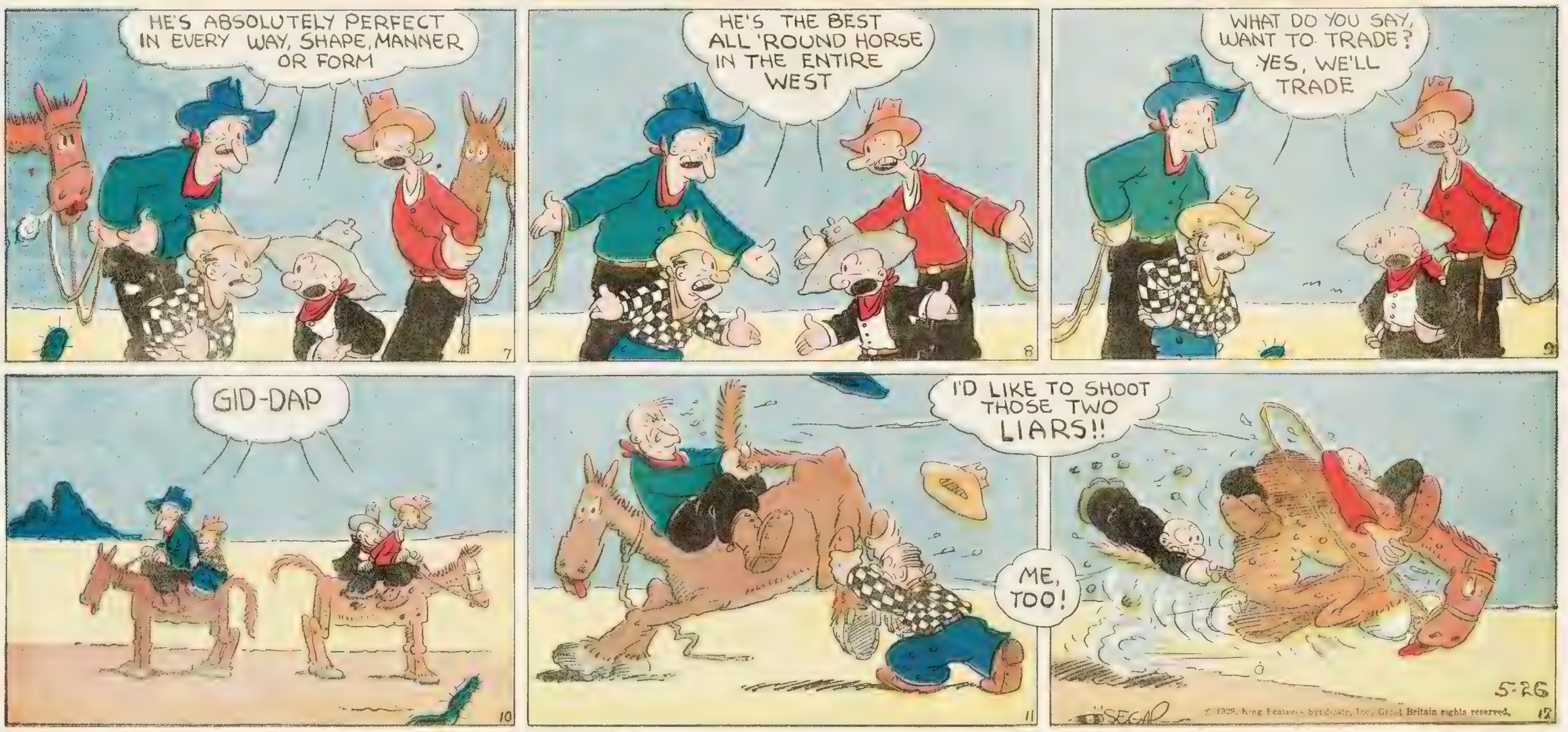
SEGAR 5-19

11

May 19, 1929

Thimble Theatre



May 26, 1929

SAPPO BY SEGAR

Registered U. S. Patent Office

I'VE GOT A HUNCH THAT MY WIFE IS THROUGH WITH ME FOR GOOD -

SHE SHOULD HAVE KNOWN THAT I WAS ONLY FOOLING WHEN I SAID I WAS GOING TO LEAVE HER

YEAH, THIS IS ONE BEAUTIFUL JAM TO BE IN - NO JOB, NO MONEY AND I'M HUNGRY AS A WOLF

THERE'S MY WIFE RETURNING FROM THE GROCERY. SHE'S GOT A BAG OF SOMETHING

IT'S SOMETHING TO EAT 4-M-M IF I CAN MAKE HER MAD ENOUGH SHE'LL THROW IT AT ME - THEN I'LL GRAB IT AND RUN

HELLO BIG CHEESE! BIG CHEESE! BIG CHEESE! BIG CHEESE!

HUH! DOESN'T SEEM TO BOTHER HER A BIT! AH - I KNOW ONE THAT WILL GET A RISE OUT OF HER

YOU BIG FAT FUNNY LOOKIN' THING!

SPLAT

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OF COURSE IT HAD TO BE EGGS!!

Thimble Theatre

THIS HORSE IS WORSE THAN THE OTHER ONE WE HAD - MEAN AS THEY MAKE 'EM

HE'S A DEMON !

1

ME LIKE MEAN HORSE - WANT TO TRADE FOR INDIAN PONY?

SURE WE'LL TRADE

2

HE NO UNDERSTAND ENGLISH - TALK INDIAN TO HIM — "GOLLYKAHOOCHYWOOCH" MEANS "GID-DAP" AND "GOOCHYWOOCHYWAHWAH-OGGLEWOGGLEPOOCH" MEANS "WOAH"

3

LISTEN, CASTOR, I'LL REMEMBER HOW TO START HIM AND YOU REMEMBER THE WORD TO STOP HIM - COME ON, HOSS, GOLLYKAHOOCHYWOOCH!

O.K., HAM

4

WE'VE GONE FAR ENOUGH CASTOR - TELL HIM TO STOP

MY GOSH!! I'VE FORGOTTEN HOW TO SAY "WOAH" IN INDIAN!

5

YOU POOR FAT HEAD! THIS IS A FINE MESS

LEMME CRAWL UP FRONT A MINUTE. MAYBE I CAN TEACH HIM ENGLISH

6

SURE - W-O-A-H MEANS "STOP" IN ENGLISH - S-T-O-P SEE? YOU DO THAT! SEE WHAT I MEAN, WOAH!!

YOU GOTTA TEACH HIM WHAT STOP MEANS FIRST, YOU SAP

7

GOOD NIGHT! I NEVER SAW SUCH A DUMB HORSE IN ALL MY LIFE

8

BUT I'LL THINK OF IT. LEMME SEE NOW - LEMME SEE — UM - IT'LL COME TO ME

9

GOOD HEAVENS!! WE'RE COMING TO THE EDGE OF A CLIFF AND HE HASN'T NOTICED IT! THINK FAST, CASTOR!!

LEMME SEE NOW - H-M-M-M-M-M-H-M-

10

11

?

!

AH!! GOOCHYWOOCHYWAHWAH OGGLEWOGGLEPOOCH! I KNEW I'D THINK OF IT

6-2

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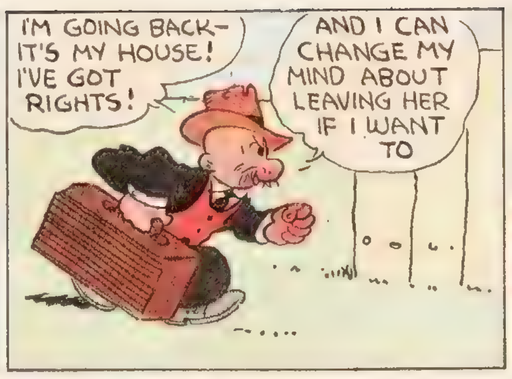
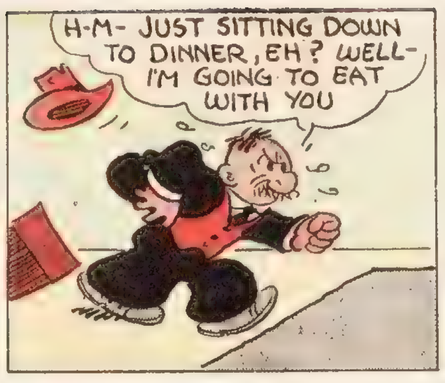
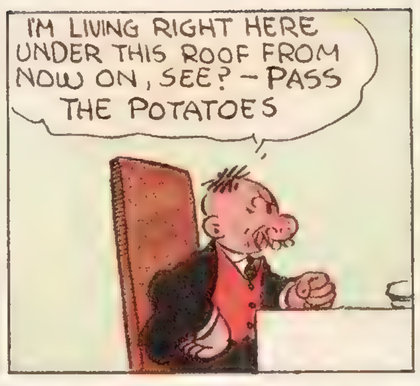
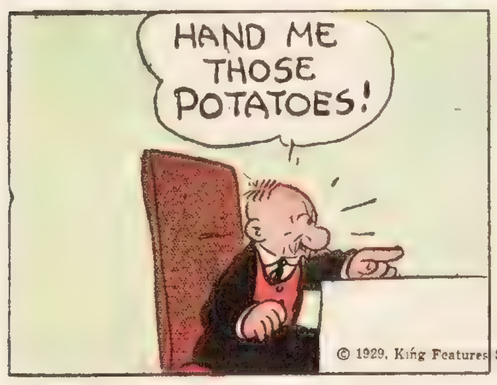
SEGAR

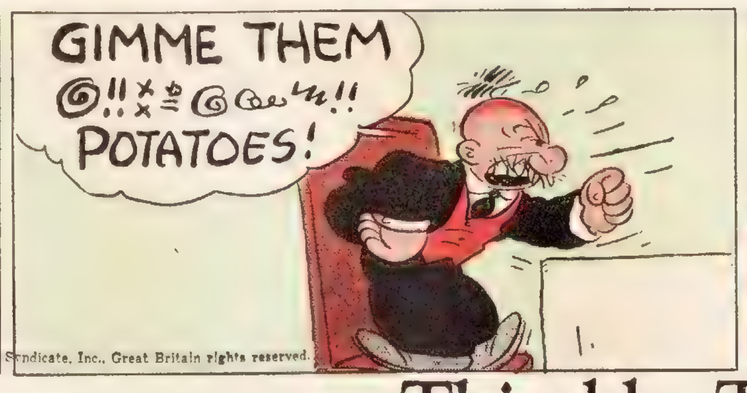
12

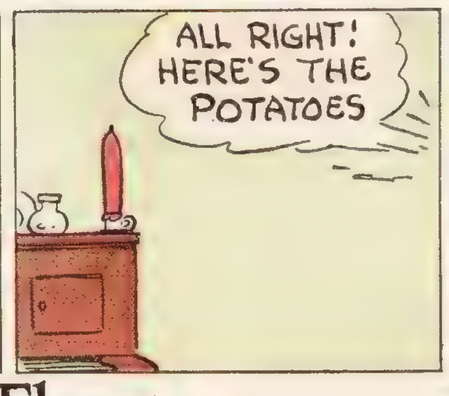


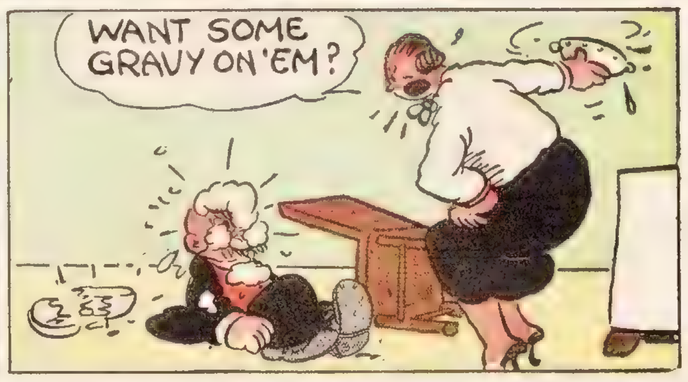












Thimble Theatre

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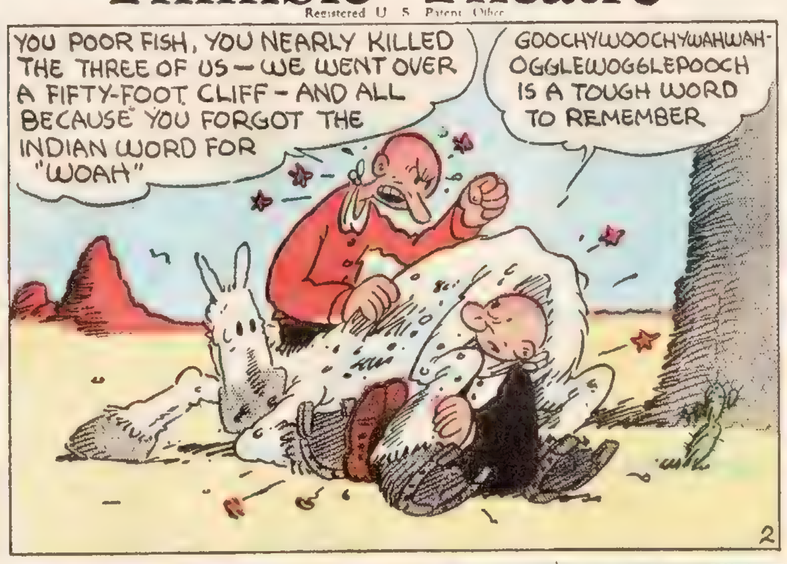

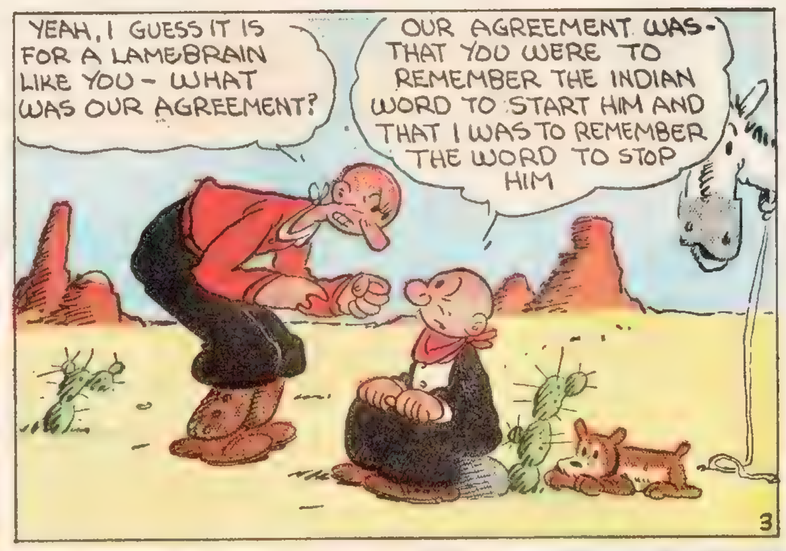

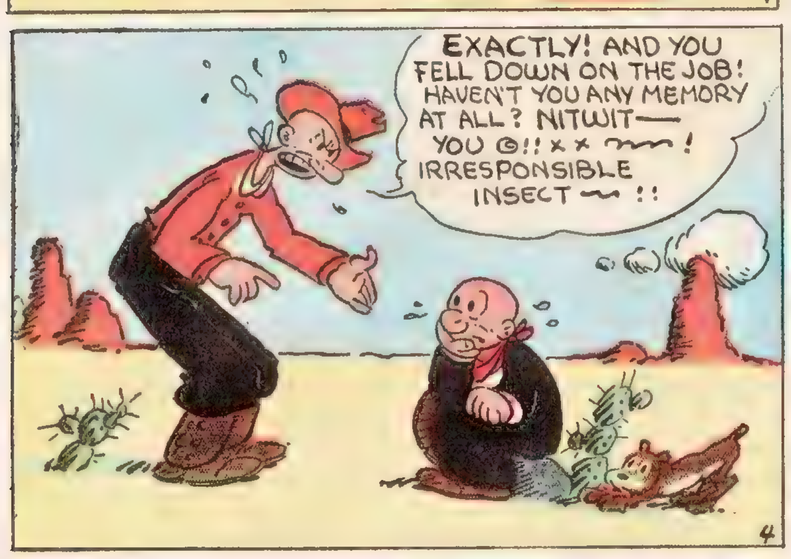

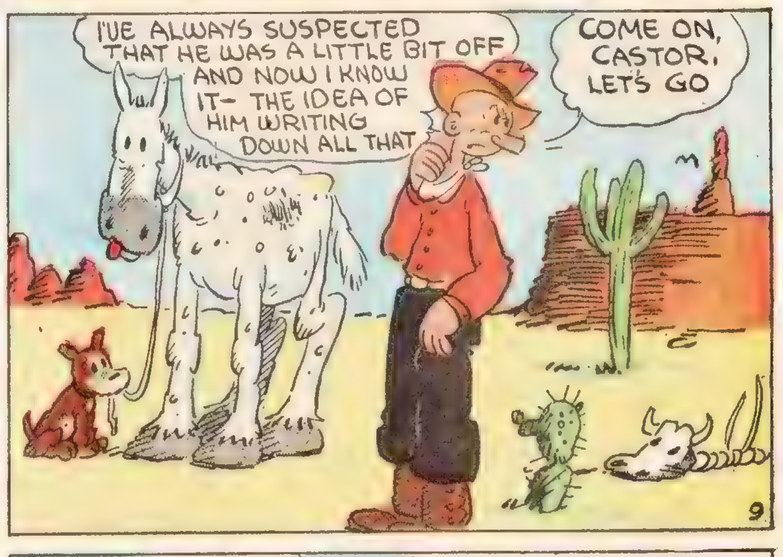

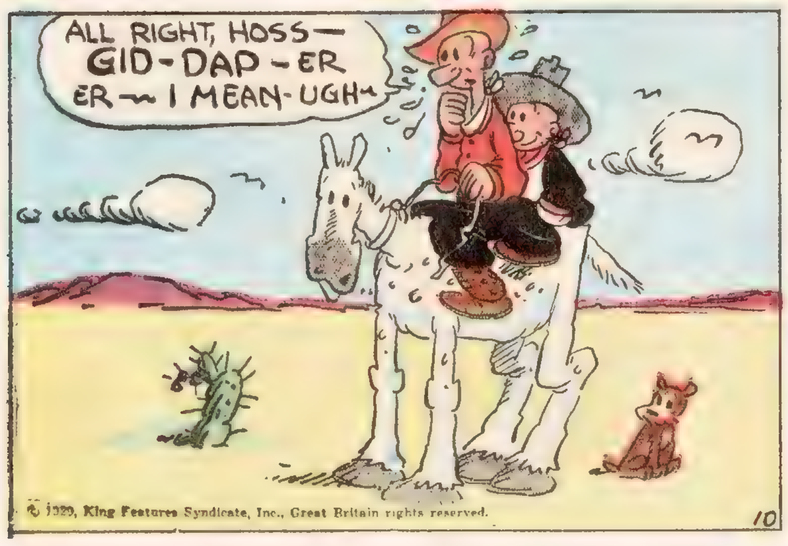

SAPPO BY SEGAR

Registered U. S. Patent Office.

IGNORES ME, BY GOLLY! PASSES ME UP LIKE I WAS GARBAGE

HEY, YOU — I'M HOME — I'M BACK! I'VE DECIDED NOT TO LEAVE YOU, DON'T BE LIKE THAT!

HUH- DOESN'T EVEN KNOW I'M LIVIN'— MAKES ME FEEL LIKE A WORM

NO DOGGONE WOMAN IN THE WHOLE COUNTRY CAN PULL THAT STUFF ON JOHN SAPPO AND GET AWAY WITH IT

I'LL GO TELL'ER WHICH IS WHICH!

GET THIS- WOMAN— FROM THIS MINUTE ON- I'LL LIVE MY LIFE AND YOU LIVE YOURS

YOU ATTEND STRICTLY TO YOUR OWN BUSINESS AND I'LL ATTEND TO MINE

I WON'T BUTT INTO YOUR AFFAIRS AND YOU KEEP YOUR FACE OUT OF MINE!

KNOCK! KNOCK!

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MRS. SAPPO - YOUR UNCLE OSCAR DIED AND LEFT YOU ——

YEAH - HOW MUCH? HOW MUCH'E LEAVE'R?

Thimble Theatre

Registered U. S. Patent Office

1

LISTEN, HAM- WE'RE BOOBS FOR HANGING AROUND THIS PART OF THE DESERT— LET'S GO OVER TO DEATH VALLEY AND PICK UP A FEW BUSHELS OF GOLD. YOU KNOW THE TALES WE'VE HEARD ABOUT DEATH VALLEY GOLD

2

WE'LL TRADE OUR HORSE FOR A COW SO THAT WE'LL ALWAYS HAVE NICE FRESH MILK TO DRINK- FRESH MILK OUT ON THIS BURNING DESERT

SOUNDS GOOD

3

SAY, MISTER- WE'LL TRADE YOU OUR SWELL HORSE FOR A GOOD MILK COW IF YOU'LL THROW IN A LAYING HEN

WAL- I'M SHORT ON HOSSES AND LONG ON COWS SO I'LL TAKE YOU UP

4

WELL- SO LONG — WE'RE GOING OVER INTO DEATH VALLEY

DEATH VALLEY!!

5

?

?

DEATH VALLEY- GOOD NIGHT!

6

WHAT'S EATIN' THAT GUY?

DID YOU SEE THE EXPRESSION ON HIS FACE WHEN YOU MENTIONED DEATH VALLEY?

7

STRANGERS, YOU DON'T MEAN TO SAY YOU'RE GOING OVER TO DEATH VALLEY!

THEY MUST BE LOCOED, PETE

SURE- WE'VE GOT OUR OUTFIT PACKED ON OUR COW— WE'RE ALL SET

SURE

8

HAM- ARE WE GOING TO LET THESE BIRDS THROW A SCARE INTO US?

NO! I SAY NO!

YOU'RE RIGHT, CASTOR - THEY MUST THINK WE'RE A COUPLA KIDS

9

COME ON- WE'RE SAFE WE WON'T DIE OF THIRST- WE'VE GOT A COW SO WE'LL ALWAYS HAVE MILK TO DRINK

ABSOLUTELY! COWARDS LIKE THEM WON'T AMOUNT TO MUCH

10

AND AIN'T WE GOT A HEN?— WE'LL ALWAYS HAVE EGGS! GEE- IT'S GETTING HOT! WHEW - WE OUGHT TO BE ALMOST THERE- AH- A SIGN

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11

DEATH VALLEY

?

?

BEWARE DON'T BE A FOOL

6-16

TO BE CONTINUED-

Thimble Theatre

Registered U. S. Patent Office

DIDN'T YOU JUST NOW SAY THAT WE'D LIVE SEPARATE LIVES? THAT YOU'D ATTEND TO YOUR AFFAIRS AND FOR ME TO ATTEND TO MINE? SO KEEP OUT!

ALL RIGHT, WE CAN TALK BUSINESS NOW——

AS I WAS SAYING- YOUR UNCLE DIED-

OH, POOR UNCLE! YES-YES GO ON!

AND LEFT YOU——

SIX HUNDRED—

THOUSAND DOLLARS

JUST THINK-I'M WORTH SIX HUNDRED THOUSAND DOLLARS!

HOO-RAY! WE'RE RICH!

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MAYBE WE'D BETTER GO BACK, CASTOR-I DON'T LIKE THAT SIGN-

DEATH VALLEY

BEWARE

DON'T BE A FOOL

WHEW IT'S HOT!!

LISTEN, HAM, THIS IS NO TIME TO TURN BACK. WE'LL CONQUER THIS DRIED-UP INFERNO AND COME OUT RICH- WHAT'S A LITTLE HEAT?

THERE'S GOLD IN THEM HILLS - IT'S WAITING THERE, HAM, FOR A COUPLA 'HE' MEN LIKE US TO COME AND GET IT

MOO

I NEVER SAW SUCH A TERRIBLE PLACE!— BARREN - DESERTED AND AWFUL TO EVEN THINK ABOUT!

GEE! DON'T BE LIKE THAT

SAND DUNES-NOTHING BUT SAND- SAND — AND HEAT

UNBEARABLE HEAT- UNIMAGINABLE HEAT

YEAH-BUT THERE'S GOLD, HAM- GOLD

GOLD - RIPE AND READY TO BE PICKED- AND BESIDES, AIN'T I GOT EVERYTHING FIXED?

WE'VE GOT A COW AND A HEN. WE'LL ALWAYS HAVE MILK AND EGGS. AND WHILE WE HAVE FOOD AND DRINK— WHAT'S A LITTLE HEAT? SURE!!

YEAH-BUT THE FARTHER WE GO THE HOTTER IT GETS. 'STERRIBLE!!

WE'LL COME OUT ALL RIGHT. EVERYTHING WILL BE HOOTSY TOOTSY. WE'RE O.K.

DEATH VALLEY— THE BEST NAMED SPOT IN AMERICA. MANY FEET BELOW SEA LEVEL AND THE HOTEST PLACE OUTSIDE OF A FRYING PAN- GOLD? YES— OVER IN, THE FUNERAL RANGE— BUT— BUT! BUT-BUT-BUT-BUT-

CASTOR AND HAM HAVE ABOUT ONE CHANCE OUT OF A HUNDRED OF GETTING OUT ALIVE—

CASTOR, I FEEL AS THOUGH SOMEONE'S FOLLOWING US

DON'T BE SILLY, HAM- THERE ISN'T A HUMAN WITHIN TWENTY MILES OF HERE

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6-23

TO BE CONTINUED——

SEGAR

SEGAR

Registered U. S Patent Office.

I TOLD HER THAT WE'D LIVE SEPARATE LIVES - OH, BOY, I TOLD HER PLENTY!

THEN HER UNCLE DIES AND LEAVES HER OVER HALF A MILLION —— ON THE OUTS WITH MY RICH WIFE! OUW! I'M SICK!

HERE SHE COMES

OH, HOW I LOVE HER-HER EYES! HOW I LOVE HER SMILE! HOW I LOVE HER RUBY LIPS! ——

AND HOW I LOVE HER SIX HUNDRED THOUSAND BUCKS!

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Thimble Theatre

Registered U. S. Patent Office

1 AWAY OUT IN DEATH VALLEY— THE VALLEY OF A THOUSAND TRAGEDIES. IT IS ALMOST SUICIDE TO TRAVEL INTO THIS SCORCHING INFERNO AT THIS TIME OF THE YEAR —— BUT THERE'S GOLD OVER IN THE FUNERAL RANGE— BUT OF WHAT USE IS GOLD TO MEN WITH THEIR TONGUES HANGING OUT?

2 GEE WHIZ- LOOK AT THE VULTURES FOLLOWING US - I'LL GO SHOO 'EM AWAY

3 SHOO — SHOO!! BEAT IT!- SHOOOOOOOO! DOGGONIT! CAN'T YOU UNDERSTAND ENGLISH - SHOOEY!!

4 GOOD NIGHT! THEY WON'T SHOO— NICE BIRDY- G'WAN NOW! SHOOOOOOOOOOOOOOOOOO! WELL, OF ALL THE NERVE!

5 HELP, HAM! FOR CRYIN' OUT LOUD, HELP!

6 I'LL SAY HE NEEDS HELP! JUST LOOK AT THOSE TERRIBLE VULTURES

7

8 HEY, CASTOR, DO SOMETHING!! ONE OF 'EM'S GOT ME BY THE NOSE AND HE WON'T LET GO — I'VE LOST MY KNIVES

9 BANG

10 YOU KILLED HIM, CASTOR, BUT HE WON'T LET GO! I CAN'T GET HIS JAWS OPEN

WHAT! HAS HE GOT A DEATH GRIP ON YOUR NOSE? OH, THAT'S TOO BAD - GEE, YOU'RE OUTTA LUCK!

11 BUT HOW AM I GOING TO GET HIM LOOSE?

YOU CAN'T! CAN'T BE DONE! DON'T YOU KNOW WHAT A DEATH GRIP IS?

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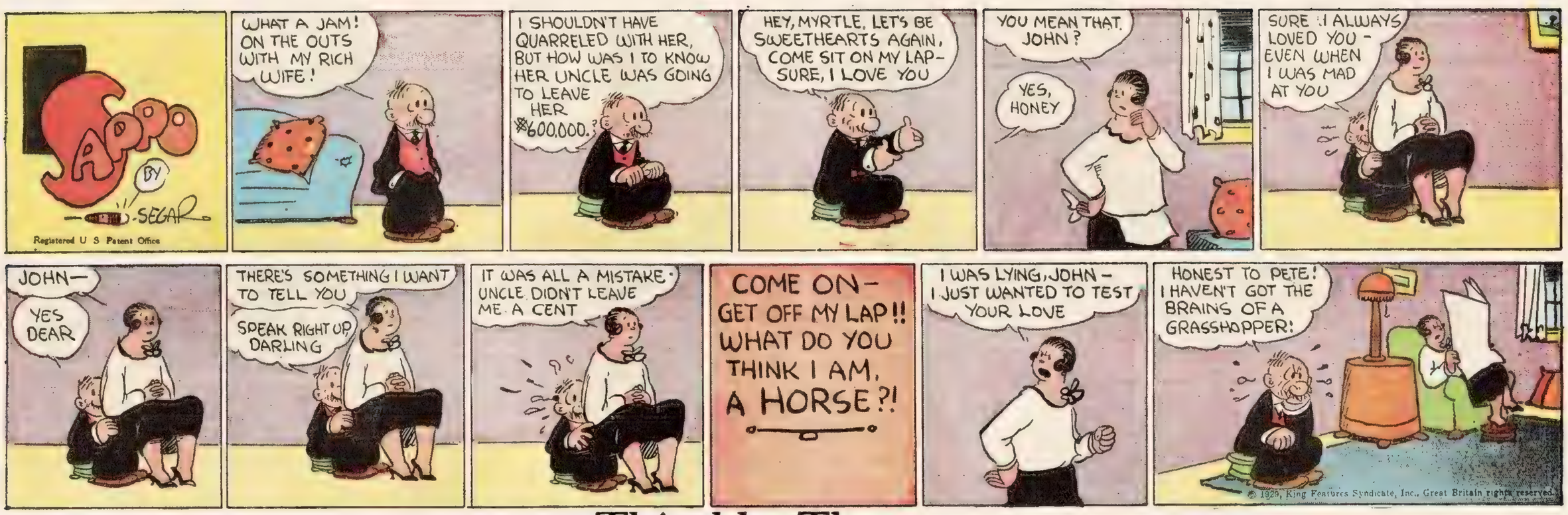
12 AW, COME ON!

IT'LL BE HECK IF I HAVE TO GO THROUGH LIFE LIKE THIS

6-30

TO BE CONTINUED —— SEGAR



Thimble Theatre

Registered U. S. Patent Office

SAPPO BY SEGAR

Registered U. S. Patent Office.

MYRTLE'S UNCLE LEFT HER $600,000. AND THAT MAKES IT TOUGH FOR JOHN WHO IS BROKE - THEY'RE ON THE OUTS AND SHE WON'T GIVE HIM A CENT

GEE, IT'S GREAT TO BE RICH. I'LL KEEP THIS BAG OF CHANGE IN THE HOUSE FOR PIN MONEY

THERE'S THE PHONE

R-R-RING

HELLO — OH, HELLO, MRS. JONES ~

GOOD-BYE, MRS. JONES

HOW DID SHE KNOW?!

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Thimble Theatre

CONTINUED FROM LAST WEEK-

HAM, I CAN REMOVE THAT DEAD VULTURE WHICH HAS A DEATH GRIP ON YOUR NOSE - I'VE GOT A PAIR OF PINCERS - I'LL CLIP OFF THE LOWER PART OF HIS BEAK

1

GEE, IT FEELS GOOD TO GET RID OF THAT BIRD - SAY, CASTOR, YOU'VE GOT A HEAD ON YOU

SURE - I'M SMART - AND, HAM - I WANT YOU TO STOP WORRYING ABOUT BEING IN DEATH VALLEY - JUST LEAVE THINGS TO ME. I'VE GOT EVERY LITTLE DETAIL TAKEN CARE OF

2

WE'VE GOT A HEN - WE CAN LIVE ON EGGS - AND WHEN WE GET THIRSTY - WHY, WE'VE GOT A COW, AIN'T WE? WE CAN DRINK MILK

3

BUT WHAT'S THE COW GOING TO DRINK?

GEE, I NEVER THOUGHT OF THAT!

4

LET'S SEE NOW - WHAT'S THE COW GONNA DRINK - I'LL HAVE TO DOPE THAT OUT — LEMME SEE NOW! WE'LL DRINK THE COW'S MILK, BUT WHAT'S THE COW GONNA DRINK? H-M-M- I THINK I'LL IGNORE THAT QUESTION

5

I'VE GOT IT!! WE'LL GIVE HER SOME OF THE MILK!!

6

THAT WON'T WORK!! THAT WON'T WORK!

WELL - I CAN'T SEE WHY YOU HAD TO ASK SUCH A CRAZY QUESTION IN THE FIRST PLACE! YOU THINK OF THE DARNDEST THINGS !!

7

LOOK - THERE'S A SMALL POOL OF WATER - WE'LL BE ALL RIGHT NOW, FOR AWHILE AT LEAST

LEMME AT IT I'M THIRSTY!

8

STOP! THERE ISN'T ENOUGH FOR ALL OF US - THERE'S JUST ENOUGH FOR THE COW

9

HERE'S THE IDEA - WE'LL LET THE COW DRINK THE WATER AND QUENCH HER THIRST — SHE'LL TURN THE WATER INTO MILK, THEN WE'LL DRINK THE MILK AND QUENCH OUR THIRSTS -

10

'SBETTER TO BE DRY THAN DEAD

DON'T DRINK

PISON

SURE DEATH

POISON POOL NO. 413

?

YOU SEE, HAM, IF YOU'LL LEAVE IT TO ME EVERYTHING'LL BE JAKE! I KNOW THE DESERT - I GOT INSTINCT

WHAT'S THEM SIGNS SAY?

WOF!

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TO BE CONTINUED — SEGAR 7-14

Thimble Theatre

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JAPPO BY SEGAR

Registered U. S. Patent Office

OH, JOHN—

WELL—WHAT DO YOU WANT?

COME HERE, DARLING

HUH!? WHO ME?

"DARLING"!? SAY, ARE YOU SICK?!!

LET'S BURY THE HATCHET AND BE HAPPY—WE'LL FORGET OUR QUARREL. WHAT DO YOU SAY?

AND YOU'RE GOING TO GIVE ME SOME OF THE MONEY YOUR UNCLE LEFT YOU?

I'M WORTH "SIX HUNDRED THOUSAND" AND I'M GOING TO GIVE YOU A CHECK RIGHT NOW

MERCY! I HOPE HE DOESN'T FAINT!

ONE HUNDRED THOUSAND BUCKS!!

TICK TICK

TICK TICK

TICK

R-R-R-R-R-RING

WIDE AWAKE BY GOLLY!!

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TO BE CONTINUED—

Thimble Theatre

Registered U. S. Patent Office

1

OH; WHY DID WE COME INTO DEATH VALLEY?!! WE'RE GONERS—MY OLD PAL, HAM, HAS "DESERT MADNESS"—HE THINKS HE'S A HERRING

MERCY, BUT THE WATER'S WARM! I'M PERSPIRING SOMETHING AWFUL!

?

2

I'VE CARRIED THIS PACK FOR MILES—I'M DOING ALL THE WORK—WHILE THAT HERRING DOES NOTHING BUT DODGE SHARKS AND HALIBUT

3

WHEW—I'M READY TO DROP!

HEAVENS! HERE COMES A BIG BLACK SEA BASS—I WISH I WAS A WHALE INSTEAD OF A TINY LITTLE HERRING—HE'LL SWALLOW ME!

4

I'LL JUST SIMPLY DIE IF I HAVE TO CARRY THIS MUCH FARTHER!

HELP! HELP! HELP!

5

AW, COME ON! SNAP OUT OF IT! YOU'RE NOT A HERRING

SAVE ME! SAVE ME! I CAN'T SWIM ANY FASTER—TEN DOZEN FISHERMEN ARE PURSUING ME!

6

WHAT'S THAT!? YOU SAY I'M NOT A FISH?

OF COURSE YOU'RE NOT!! GEE WHIZ! BE YOURSELF!

7

WELL—IF I'M NOT A HERRING, WHAT AM I? I'VE GOT TO BE SOMETHING, DON'T I?

OH, SURE, YOU'VE GOT TO BE SOMETHING

8

WHAT I AM? WHAT AM I?

JUST A MINUTE AND I'LL THINK UP SOMETHING FOR YOU TO BE—LET'S SEE NOW—

AS LONG AS HE HAS "DESERT MADNESS" I'D BETTER HUMOR HIM

9

AH—I KNOW WHAT YOU ARE—YOU'RE A MULE! SEE?

10

HOO-RAY—THAT'S FINE! NOW THE SHARKS CAN'T GET ME!

YEAH, YOU'RE A MULE—

11

AND DON'T LET ANYBODY TELL YOU YOU AIN'T

? ?

12

HEE-HAW! HEE-HAW! HEE-HAW!

WHY DIDN'T I THINK OF THIS SOONER? GID-DAP!

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7-28

TO BE CONTINUED—SEGAR

Thimble Theatre

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Thimble Theatre

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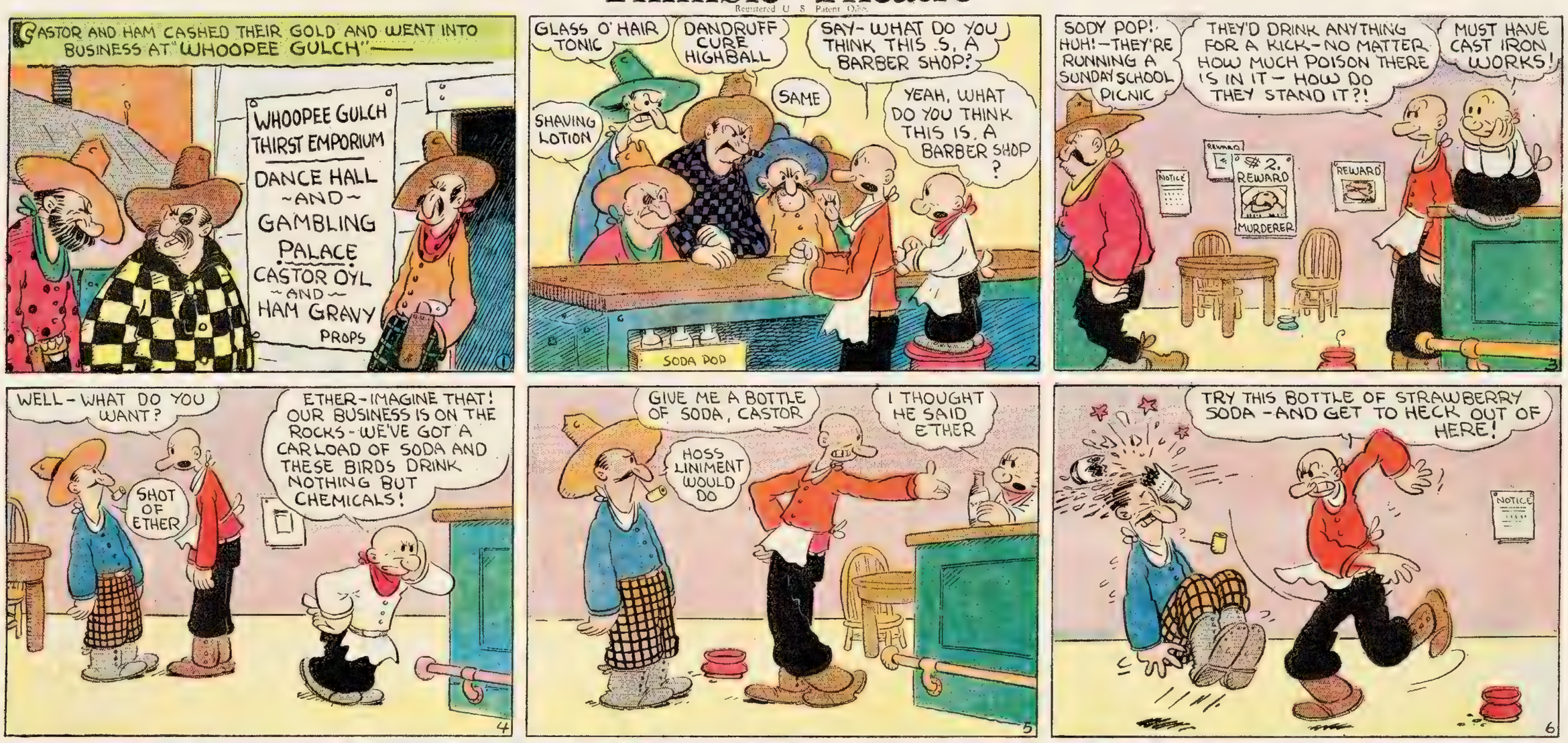
August 18, 1929

Thimble Theatre

Registered U. S. Patent Office



Thimble Theatre

Registered U. S. Patent Office

APPO BY SEGAR

Registered U. S. Patent Office

WON'T YOUR WIFE CROWN YOU WHEN YOU GET HOME, SAPPO? IT'S ONE-THIRTY

THAT'S LATE FOR A "HENPECK" LIKE YOU

OH, SHE'LL CROWN ME SURE — AT LEAST SHE'LL THINK SHE'S CROWNING ME - YOU SEE, BOYS, I'M TRICKY. I USE MY BRAIN FOR SOMETHING BESIDES BALLAST

LAST WEEK WHEN I BOPPED HIM I SAW HIS HEAD FLY OFF - THEN I FAINTED - OF COURSE, IT WAS MY EYES - I MUST HAVE BEEN DIZZY

I DON'T SUPPOSE I'LL EVER TEACH HIM TO OBEY ME - BUT TO-NIGHT I SHALL THROW THE PIN UNUSUALLY HARD

THREE O'CLOCK AND NO SIGN OF HIM

YOU SEE, BOYS, I HIRED A SCULPTOR TO MAKE A HEAD - A LIKENESS OF ME OF A SECRET TOUGH MATERIAL AND IT IS LIFE-LIKE EVEN TO THE TOUCH

MY GOSH! WHICH IS YOU?

CLEVER

PLEASE DON'T SOCK ME

OH, SO THERE YOU ARE?

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B O P

?

YOU ACT AS THOUGH YOU DIDN'T FEEL IT - I'LL TRY AGAIN

BOP

AW, WHAT'S THE USE?

OUR BUSINESS IS A FLOP - THESE ROUGH MEN WON'T DRINK ANYTHING UNLESS IT'S GOT A 'WHAM' TO IT

WE'VE GOT TONS OF SODA WATER ON HAND - AND WE'VE GOT TO SELL IT! THERE'S ONLY ONE THING TO DO. WE MUST REFORM THESE BRUTES - TEACH 'EM A GOOD LESSON

WHOOPEE GULCH THIRST EMPORIUM DANCE HALL, ETC CASTOR + HAM - PROPS

1

YOU SAY YOU'LL GIVE 'EM PLENTY OF KICK? — YOU'VE MIXED TOGETHER - TURPENTINE - RED PEPPER - TOBACCO QUININ AND LYE - THAT'LL BURN SURE - BUT THERE'S NO JOLT TO IT

WE'LL FURNISH THE KICK EXTERNALLY - YOU SOCK 'IM ON THE HEAD FROM BEHIND AND AFTER THAT HE WON'T KNOW BUT WHAT IT'S THE DRINK! WE'LL MAKE AN EXAMPLE OF THE FIRST GUY WHO ASKS FOR SOMETHING STRONG

2

I WANT A DRINK AND I DON'T CARE WHAT IT IS JUST SO IT'S STRONG

YOU'LL HAVE TO STEP INTO THE BACK ROOM, WE DON'T HAND OUT THE STRONG STUFF IN HERE

3

IF I DON'T FEEL NOTHIN' I'LL SHOOT THE BOTH OF YOU!

DON'T WORRY - YOU'LL FEEL SOMETHING

4

CRACK BOP WHAM SOCK BOP POW CRACK

5

KEEP RIGHT ON, HAM — I'VE GOT TO REST A MINUTE — WE'LL TEACH THIS BIRD TO ASK FOR UNLAWFUL DRINKS!

BOP SOCK

6

NOW I'LL REST AWHILE. KEEP SOCKIN' HIM, CASTOR! THIS IS GOOD! HE THINKS IT'S THE DRINK WORKIN' ON HIM.

POW

7

THAT'LL BE PLENTY - HE'LL BE A BETTER MAN FROM NOW ON

8

TWEET TWEET

HA! HA! AND HE DIDN'T GET WISE

HE'LL BOOST SODA POP AFTER THIS

9

I'LL BET HE GOES OUT AND GIVES A TEMPERANCE LECTURE TO ALL HIS FRIENDS

LOOK, HAM — HERE HE COMES BACK - HE'S BRINGING HIS PALS

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9-1

10

BRING ME A QUART, BOYS, I WANT TO HIT THE MOON

GIVE US A SWIG OF THAT!

SEGAR

11

Thimble Theatre

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Thimble Theatre

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September 15, 1929

Thimble Theatre

Registered U. S. Patent Office

September 22, 1929

Thimble Theatre

Registered U. S. Patent Office

September 29, 1929

SAPPO BY SEGAR

Registered U. S. Patent Office

JOHN'S LITTLE PLOT WORKED TO PERFECTION. THE DUMMY OF HIMSELF, WHICH HE PUSHED OVER THE CLIFF INTO THE SEA, COMPLETELY FOOLED MYRTLE - SHE THINKS HE IS DEAD

HE SAID BEFORE HE JUMPED THAT I WAS THE CAUSE OF IT ALL - I WISH NOW THAT I HADN'T "BOPPED" HIM SO MUCH

I'M SORRY I INVESTED THE MONEY WHICH UNCLE LEFT ME - MY ROLLING PIN FACTORY IS NOT DOING SO WELL

WHAT WOULD I DO IF IT FAILED?

I SUPPOSE SHE'S GRIEVING PLENTY, WELL, THAT'S WHAT SHE GETS FOR TREATING MY HEAD LIKE A BILLIARD BALL

I WANT FALSE WHISKERS TO MATCH MY MUSTACHE

COSTUMES ETC. EVERYTHING FALSE

MY FACTORY HAS FAILED! I'M RUINED!

I'LL HAVE TO GET A JOB OR TAKE IN BOARDERS. I WISH JOHN WAS HERE

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ROOMS AND BOARD MRS. SAPPO

KNOCK KNOCK

I'D LIKE TO GET A ROOM AND MEALS

YES, SIR! YES, SIR! MAKE YOURSELF AT HOME, SIR

TO BE CONTINUED

Thimble Theatre

Registered U. S. Patent Office

YOU'RE A HECK OF A FAT LADY! WHAT HAPPENED TO YOU? WHERE'S YOUR FAT?

SURE - WHERE'S YOUR FAT?

SAY - DO YOU THINK I CAN KEEP MY NORMAL WEIGHT OF FOUR HUNDRED POUNDS AND TRAMP OVER MOUNTAINS, CLIFFS AND THIS BURNING DESERT?

BIG SHOW SEE THE FAT LADY

1

YOU'VE GOT TO GET ME IN SHAPE AGAIN - AND I WANT NEW CLOTHES, TOO

WELL, COME ON, WE'LL FIND A GOOD BOARDING-HOUSE FOR YOU

I'LL GO BUY HER A DRESS

2

THANKS, BOYS, FOR THE NEW OUTFIT

ALL RIGHT, STEP INTO THE DINING ROOM AND GET BUSY

YEAH, YOU'VE GOT TO TAKE ON A FEW HUNDRED POUNDS BEFORE WE CAN GO ON WITH THE SHOW

YOUR VITTLES IS READY

3

LOOK, CASTOR, SHE'S EATING LIKE A HORSE

FINE! SHE'LL PICK UP FAST

4

A WEEK LATER

I'LL HAVE TO HAVE A NEW OUTFIT - THIS ONE'S TOO SMALL NOW

5

GEE WHIZ! DRESSES COST TWENTY BUCKS EACH

6

THANKS, HAM - THIS DRESS FITS ME FINE

OH, ALL RIGHT

7

YOU WANT A HOG FOR SUPPER, TOO?

YES, AND ONE FOR BREAKFAST

8

I LIKED THIS DRESS. TOO BAD I CAN'T WEAR IT ANY LONGER

9

LATER

THIS ONE RIPPED, HAM. GET ME A LARGER ONE

10

THIS IS THE SIXTH DRESS I'VE BOUGHT HER

11

I'VE SPENT $120.00 ON THAT DAME AND SHE'S STILL GOT ABOUT TWO HUNDRED POUNDS TO GO

12

ANOTHER WEEK PASSES

COME ON, HAM, HOP DOWN TO THE STORE - I'VE OUTGROWN THIS ONE ALSO

RIP

13

COME BACK HERE, HAM - I'M GOING TO BUY THE NEXT DRESS

14

YOU SEEM TO THINK YOU CAN HANDLE THIS SITUATION BETTER THAN ME

RIGHT!

15

I WANT ENOUGH OF THAT MATERIAL TO MAKE A DRESS

DRY GOODS

16

"DRESS MAKING DONE GOOD"

MAKE A DRESS OUT OF THIS AND SPEED IT UP

17

CASTOR'S TOO FRESH - THINKS HE CAN DO THINGS BETTER THAN I CAN

18

HERE, QUEENIE, LET'S SEE YOU "OUTFAT" THIS ONE

SAP!

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19

WHY, IT'S RUBBER

SURE IT IS

SHAKE, CASTOR I WAS WRONG. I'LL SAY YOU'VE GOT SOMETHING UNDER THE HAT

SEGAR

20

SAPPO BY SEGAR

WELL - HERE I AM, A BOARDER IN MY OWN HOUSE SHE DIDN'T SEE THROUGH MY DISGUISE SO I GUESS I'M SAFE

I'LL GO HAVE A TALK WITH HER AND SEE IF SHE'S GRIEVING OVER MY DEATH - SHE THINKS I'M AT THE BOTTOM OF THE SEA

GOOD MORNING, MRS. SAPPO. I HEARD THAT YOUR HUSBAND COMMITTED SUICIDE

YES, HE JUMPED FROM A THOUSAND-FOOT CLIFF INTO THE OCEAN - I'M A WIDOW NOW AND I LOST THE MONEY WHICH I HAD INVESTED, THAT'S WHY I'M TAKING IN BOARDERS

TOO BAD

WHY DO YOU SUPPOSE HE ENDED HIS LIFE?

I HAVEN'T THE SLIGHTEST IDEA. I TREATED HIM WITH KINDNESS ALWAYS

MAYBE HE GOT TIRED OF GETTING SOCKED WITH A ROLLING PIN

WHAT DO YOU MEAN, MR. SQUITS? WHY, I NEVER HIT JOHN WITH A ROLLING PIN IN MY LIFE

HUH?!

WE NEVER EVEN HAD ANY QUARRELS

SAYS WHICH?!

WHAT A NERVY LITTLE RUNT! HE'D BETTER ATTEND TO HIS OWN BUSINESS - HE REMINDS ME OF JOHN AND I MIGHT 'ABSENT-MINDEDLY CRACK HIM ONE!

TO BE CONTINUED

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Thimble Theatre

Registered U. S. Patent Office

QUEENIE, THIS BOARDING HOUSE HAS PUT YOU IN GOOD SHAPE - NOW WE CAN GO ON WITH OUR FAT LADY SHOW

LET'S PAY HER BILL AND GET GOING

MRS. ZOOP, HOW MUCH IS QUEENIE'S BILL?

ROOM FOR TWO MONTHS $20. - FOOD $500.

BEG PARDON?

SHE'S ALL MIXED UP, HAM. SHE PROBABLY MEANS $50. - PAY THE LADY

I'M NOT MIXED UP NO SUCHA THING - I SAID $500. AND I MEAN IT!

COME ON, LET'S MOVE TO THE NEXT TOWN AND GIVE A SHOW

I CAN'T WALK - YOU KNOW WHAT HAPPENED WHEN I WALKED HERE. I LOST ALL MY FAT

NO. SHE CAN'T WALK

4

YOU WAIT HERE, QUEENIE. WE'LL BUY A HORSE FOR YOU TO RIDE

FAT LADIES ARE EXPENSIVE ATTRACTIONS. THE SHOW BUSINESS IS A LOT OF HOOEY IF YOU'RE ASKIN' ME!

5

A GOOD HOSS, GENTS. BEST PIECE OF HOSS FLESH IN THE STATE

HE'S TOOKEN PRIZES

6

WHAT DO YOU THINK, CASTOR?

IT'S HARD TO DECIDE

HE COST ME A HUNDRED DOLLARS - I'LL SELL FOR ONE FIFTY - I GOTTA HAVE SOME PROFIT

7

SURE - YOU GOTTA HAVE SOME PROFIT

WE WON'T TAKE 'IM WITHOUT TRYING 'IM OUT FIRST - WE GOTTA TRY 'IM OUT

WELL, THAT'S ALL RIGHT, GENTS - YOU CAN TRY HIM OUT

8

GIDDAP

IF WE DECIDE TO TAKE HIM WE'LL PAY YOUR PRICE

9

STEADY NOW, QUEENIE, ATTA GIRL

WOAH!

10

PLOP

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11

NAW - WE DON'T WANT HIM

12

SAPPO BY SEGAR

Registered U. S. Patent Office

JOHN SAPPO IS BOARDING AT HIS OWN HOME IN DISGUISE. AN INGENIOUS TRICK OF HIS CAUSED MYRTLE TO BELIEVE HIM DEAD

I PULLED THIS STUNT TO MAKE HER GRIEVE OVER ME - BUT SHE'S NOT GRIEVING QUITE ENOUGH

WHY, DOGGONIT - SHE OUGHTA BE CRYIN' HER EYES OUT OVER MY DEATH -

CAN IT BE THAT SHE HAS FORGOTTEN ME SO SOON -?

GOOD MORNING, MRS. SAPPO - I SEE YOU HAVE ANOTHER BOARDER

YES, HIS NAME IS MR. KRUSH

AND HE'S THE NICEST MAN

I BEG PARDON?

I SAID - HE'S THE NICEST MAN - AND HE BRINGS ME FLOWERS

BRINGS YOU FLOWERS ?

YES - HE BRINGS ME FLOWERS

OH, HE BRINGS HER FLOWERS, EH?

AND ME DEAD ONLY A FEW WEEKS! BRINGS HER FLOWERS

BRINGS HER FLOWERS

BRINGS HER FLOWERS !

FLOWERS, EH!

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Thimble Theatre

Registered U. S. Patent Office

YOU HEARD ME! I SAID YOU WAS A CHEAP OUTFIT AND I'M QUITTIN' YOU COLD

HECK! NOW WE'RE UP AGAINST IT!

YOU'RE FIRED!!

BIG SHOW

1

CAN YOU IMAGINE THAT DAME QUITTIN' US LIKE THAT? NOW WHAT'LL WE DO?

OUR SHOW IS ADVERTISED AND EVERYTHING AND IF WE DISAPPOINT THESE DESERT MEN THEY'LL SMASH THINGS UP

BIG SHOW STARTS RIGHT AWAY EVERYBODY COME 25¢

EXTR BIG SHOW

2

HELLO, BILL, GOIN' TO THE SHOW DOWN THE ROAD?

THAT'S WHERE I'M HEADIN' FOR WE DON'T GET MANY SHOWS OUT HERE IN THE DESERT I WOULDN'T MISS IT

3

WHAT'LL WE DO, CASTOR? HERE COMES THE WHOLE TOWN

GEE - HOW CAN WE GIVE A SHOW WITHOUT AN ACT ?!

BIG SHOW

4

I'VE CHASED YOU TWENTY MILES YOU DERN COW THIEF!! AND I'LL GETCHA, TOO — I'LL GETCHA!

BANG

5

I HAVE THEIR MONEY SO WE'VE GOT TO PUT ON AN ACT - RECITE "MARY HAD A LITTLE LAMB" OR SOMETHING

IT BETTER BE A GOOD SHOW OR WE'LL RAISE HECK

G-G-GENTLEMEN THE SHOW WILL NOW BEGIN

BIG SHOW

?

WHAT THU-?

BANG

BIG SHOW

7

BIG SHOW

9

BIG SHOW

10

BIFF BAM POW SOCK WHAM BOP

WHOOPEE WHEE

11

YOU SURE PUT ON A SWELL SHOW FOR TWO BITS!

WE AIM TO PLEASE

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SEGAR

12

SAPPO BY SEGAR

Registered U. S. Patent Office

I WISH NOW THAT I HAD NOT PULLED THAT TRICK WITH THE DUMMY TO MAKE HER THINK I COMMITTED SUICIDE

I DID IT MERELY TO MAKE HER REGRET THE SOCKS SHE GAVE ME WITH A ROLLING PIN

I'M A BOARDER HERE AND I'M SAFE BEHIND THESE FALSE WHISKERS- I'M GOING TO FIND OUT A FEW THINGS RIGHT NOW

MRS. SAPPO, YOU SAY THAT MR. KRUSH, YOUR NEW BOARDER, BRINGS YOU FLOWERS?

YES. MR. SQUITS, HE DOES, AND HE'S THE NICEST MAN, SO SYMPATHETIC, YOU KNOW I LOST MY HUSBAND AND I NEED LOTS OF SYMPATHY

BUT PEOPLE WILL TALK - YOU SHOULDN'T ACCEPT FLOWERS FROM HIM - WHY, YOUR HUSBAND HAS BEEN DEAD BUT A FEW WEEKS

WHAT I DO IS MY OWN BUSINESS AND BESIDES I DIDN'T TELL MY HUSBAND TO COMMIT SUICIDE. MY INVESTMENT CRASHED AND I'M A POOR WOMAN

BUT YOU SHOULDN'T FALL IN LOVE FOR A YEAR AT LEAST

MY HUSBAND'S DEAD AND HE WON'T BE ANY DEADER IN A YEAR FROM NOW

AH- MR. KRUSH - WHAT BEAUTIFUL FLOWERS!

BUT THEY ARE NOT MORE BEAUTIFUL THAN YOUR EYES, MRS. SAPPO

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Thimble Theatre

Registered U. S. Patent Office

WE'LL TRY THE SHOW GAME ONCE MORE AND IF WE FLOP WE'LL CALL IT QUITS

WE CAN'T GIVE A SHOW WITHOUT AN ACT - WE'VE GOT TO HAVE AN ACT

1

THEN YOU DIDN'T KNOW THAT SNITS IS THE BEST TRAINED DOG IN AMERICA?

YEAH?? I DIDN'T KNOW HE COULD DO TRICKS

2

SAY - HE'S O.K. THAT'S FINE! WE'LL GIVE A DOG SHOW!

SURE - A DOG SHOW!!

3

DON'T TIRE YOURSELF OUT, SNITS, OLD BOY

HE'LL MAKE US A FORTUNE - BRAVO, SNITS!

4

ALL SET - NOW WE'LL BALLYHOO THE TOWN AND PULL A SMALL PARADE

WE MUST ATTRACT ATTENTION SO I'LL BARK LIKE A DOG AND MAKE NOISE

SHOW

BIG DOG SHOW ABOUT TO BEGIN

SEE

25¢

PUFF

PUFF

5

EVERYBODY FOLLOW US AND SEE THE BIG DOG SHOW DOWN THE ROAD! WOOF!

WOOF - BOW WOW! YOW KI-YI-YI

WOF

6

ARF - ARF BOW WOW!

WOOF

RIGHT THIS WAY. ONLY TWO BITS! DOG SHOW! YEEOUW!

7

WOOF WOOF

YIP-YIP

OOUW

ARF! ARF!

BOW WOW

WOF

WOF

WOF

WOF

8

WHEW - THIS IS WORK! WONDER IF ANY CUSTOMERS ARE FOLLOWING US?

ARF - ARF

WOF

9

WHAT IN THE —~—?!

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10

QUIT FOLLOWIN' US! I TELL YA THERE AIN'T GONNA BE ANY SHOW!

WELL, I'LL BE - I'LL BE - WELL, I'LL BE - @!! @*!!*!

?

10-27

SEGAR

11

SAPPO BY SEGAR

Registered U.S. Patent Office

—HERE'S THE SITUATION— JOHN SAPPO TRICKED HIS WIFE INTO BELIEVING THAT HE COMMITTED SUICIDE— MRS. SAPPO WAS FORCED TO TAKE IN BOARDERS AFTER HER INVESTMENTS FLOPPED— JOHN, IN DISGUISE, IS BOARDING AT HIS OWN HOUSE— AND THERE IS ANOTHER BOARDER A MR. KRUSH — SO →

HE BRINGS HER FLOWERS AND SHE LIKES IT— AND I'VE ONLY BEEN DEAD A MONTH

I CAN'T STAND THIS— I'LL GO TELL HER THAT I'M ALIVE AND MAKE HIM STOP BRINGING MY WIFE FLOWERS

NO, I CAN'T DO THAT. SHE'D CRACK ME PLENTY IF SHE KNEW HOW I TRICKED HER

GOOD HEAVENS! HE'S BRINGING HER MORE FLOWERS

I LOVE DAISIES, HARRY

HARRY!

AND I LOVE PEACHES MYRTLE, YOU'RE A SWELL PEACH

OH MY GOSH!

LET'S SIT ON THE COUCH AND TALK, MYRTLE

ALL RIGHT, HARRY

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I DON'T FEEL LIKE GOING TO BED SO I'LL JUST SIT UP HERE ALL NIGHT AND READ THE PAPER

Thimble Theatre

Registered U. S. Patent Office

HAM, ARE YOU FEELING AS LOW AS I AM?— I'M DOWN TO SEA LEVEL RIGHT NOW—

IF YOU CAN TELL ME WHY WE'RE HANGING AROUND THIS DESERT I'D BE MUCH OBLIGED—

1

WHAT HAS THE DESERT GIVEN US? WE HAVE TRIED MANY THINGS AND FAILED

TRUE— BUT I STILL BELIEVE OUR FORTUNES LIE WEST OF THE GREAT DIVIDE— I HATE TO LEAVE THIS OLD DESERT

2

PALE FACE FEELUM BAD?

YES, CHIEF PALE FACE FEELUM MUCH BAD— ALL DOWN IN THE MOUTH

3

CHIEF FEELUM ROTTEN, TOO— DRINKUM LAUGHING WATER FEELUM GOODTIME, UGH!

GOOFY INDIAN

4

NOTHING SHORT OF A MIRACLE COULD CHEER UP THAT OLD PICKLE FACE. WHAT'D HE SAY ABOUT LAUGHING WATER?

AW, HE'S JUST AN OLD DESERT CHIEF! AND ALL GONE FROM THE EARS UP

5

FER CRYIN' OUT LOUD !!!

GOOCHY-WOOCHY WAH-WAH! FEELUM GOOD TIME, WHOOPEE !!

6

GOOD TIME YEOUW WHOOPEE

YOU CAN'T TELL ME WATER DID THAT

DON'T BE TOO SURE, HAM— THERE ARE SOME MIGHTY STRANGE THINGS IN THIS OLD DESERT

7

WHAT'S TO KEEP US FROM LOCATING THE SPRING AND SAMPLING THE WATER?

NOT A THING EXCEPT THAT OLD INDIAN STANDING GUARD THERE

8

AW, GO ON, GIVE US A TASTE

PALEFACE NO DRINK FROM SPRING OF JOY— INDIAN OWNS— SPLITUM KONK!

9

HAM— I BELIEVE THAT WATER IS ON THE LEVEL— I REALLY BELIEVE THAT IT CONTAINS SOME UNKNOWN MINERAL WHICH PUTS JOY INTO THE SYSTEM

NO DOUBT ABOUT IT— LOOK! SNITS IS STEALING A DRINK— THE INDIAN DOESN'T SEE HIM

10

GOOD GOSH! LOOK AT SNITS

WOF! WOF! YOF! YIP! WOF! WOF! ARF! WOF! YIP! YIP!

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11-3

11

IMAGINE, IF YOU CAN, THE COMMERCIAL POSSIBILITIES OF A HARMLESS-NON-ALCOHOLIC WATER THAT HAS THE POWER TO MAKE HUMANS FORGET THEIR TROUBLES AND BE HAPPY— WE'VE GOT TO GET IN ON THAT SPRING

BUT HOW? THE INDIANS OWN THIS LAND AND THE LAUGHING WATER POOL— STILL WE MUST TRY

THINK OF IT! "LIQUID JOY" AND HARMLESS— TO BE CONTINUED NEXT WEEK SEGAR

12

SAPPO BY SEGAR

Registered U. S. Patent Office.

WHAT A MESS!! MYRTLE THINKS JOHN IS DEAD. MR. KRUST, A BOARDER, HAS FALLEN IN LOVE WITH MRS. SAPPO. JOHN IN DISGUISE IS ALSO A BOARDER AND HE'S AFRAID TO TELL HER HOW HE TRICKED HER INTO BELIEVING HE HAD ENDED HIS LIFE

IT'S TOUGH— TOUGH TO SEE A STRANGER MAKING LOVE TO YOUR WIFE

I CAN'T STAND IT! I'LL MAKE LOVE TO HER MYSELF. I MAY BE ABLE TO WIN HER EVEN WITH THESE FALSE WHISKERS

MRS. SAPPO, I'D LIKE TO TALK WITH YOU A MOMENT

P-S-T— P-S-T I LOVE YOU — LOVE YOU WITH ALL MY HEART

!

?

SAY, HALF PINT, WHAT'S THE IDEA, WHISPERING TO MY SWEETY LIKE THAT? I WANNA KNOW!

IN JUST ABOUT A MINUTE I'M GONNA KNOCK YOU FOR A LONG JOURNEY

YOU AND WHO ELSE?

YOU AND WHO ELSE?

G-R-R

YOU AND WHO ELSE?

PUFF PUFF

TEE-HEE TWO MEN FIGHTING FOR MY LOVE

TO BE CONTINUED

Thimble Theatre

Registered U. S. Patent Office

A DESERT SPRING—UNKNOWN TO THE WORLD—A STRANGE, ALMOST MAGICAL, SPRING OWNED BY A TRIBE OF INDIANS. ONE DRINK OF THIS WATER CAUSES JOY TO BURST FORTH FROM THE DRINKER—AS THESE INDIANS SAY— "MAKE UM GOOD TIME"— AND IT IS NON-ALCOHOLIC AND SEEMS TO BE HARMLESS—

1

HAM, THAT WATER CONTAINS AN UNKNOWN MINERAL, I'M SURE OF IT! AND IT IS THIS MINERAL WHICH CAUSES HAPPINESS. THINK OF THE COMMERCIAL VALUE OF THIS STRANGE LIQUID JOY

"LIQUID JOY"! WHAT A PIP OF A SELLING NAME — IF WE COULD BOTTLE IT AND PUT IT ON THE MARKET WE'D GET RICH QUICK!

2

YEAH, BUT THE RED MEN WON'T LET A PALEFACE NEAR THE SPRING. I WISH I WAS AN INDIAN

LOOK THERE'S A BUNCH OF EM GOING FOR A DRINK NOW

3

!

!

WHOOPEE

GOOD TIME! HOT DOG!

FEELUM O.K.

4

I'VE GOT THE IDEA!! YOU DRESS UP LIKE AN INDIAN!

FINE! LET'S GO BUY A BLANKET

5

GENERAL STORE

YOU'RE A WOW, HAM. YOU LOOK LIKE LITTLE POKYHONIS— NOW DON'T FORGET TO TALK LIKE AN INDIAN— IF IT WORKS YOU CAN SWIPE A LOT OF THE WATER AND I'LL MARKET IT

6

HOWD'Y, CHIEF— SAY, I WANTCHA TO MEET MR. POKOWOKOS. HE WANTS TO JOIN YOUR TRIBE

7

HEY! HEY!

ME ALL SAME-EE PLENTY BLAVE MAN ME LIKE-EE LIVE HERE ALL SAME-EE

!

8

YOU POOR SAP, STOP TALKING CHINESE - YOU'RE SUPPOSED TO BE AN INDIAN - AND FIX YOUR BLANKET. YOU LOOK LIKE JULIUS CAESAR

I GOT MY LINGOS MIXED

TALK LIKE HOP JOINT: NO GOOD UGH!

9

BIG INJUN UGH— WAH: UGH! WAH!

SURE, CHIEFIE, OLD KID, HE'S A REAL INDIAN - A FULL-BLOODED CHINESE INDIAN - DIDN'T YOU EVER HEAR OF A CHINESE INDIAN, CHIEFIE?

CHIEFIE ?

10

!

!

NO LIKE CHINK INDIAN-WAH!

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11

NO TICKEE NO WASHEE, YOU BIG HICK!

AW SHUT UP

IF THEY'RE ABLE TO PUT THIS LIQUID JOY WATER ON THE MARKET NOBODY WILL WANT ALCOHOLIC DRINKS, SEE NEXT WEEK

11-10

SEGAR

SAPPO BY SEGAR

Registered U. S. Patent Office.

THERE'S THAT BIG SAP BRINGING MY WIFE FLOWERS AGAIN - AND SHE ACCEPTS THEM JUST LIKE I'D BEEN DEAD TEN YEARS INSTEAD OF A FEW MONTHS

I TRICKED HER INTO BELIEVING I'D COMMITTED SUICIDE— I'M SORRY I DID THAT- THIS BOARDER, MR. KRUSH IS MAKING A HIT AND I CAN'T DO A THING

I'D TAKE OFF MY FALSE WHISKERS AND SPOIL THEIR LOVE AFFAIR- BUT IF MYRTLE GOT WISE TO MY TRICKERY IT WOULD BE JUST TOO BAD FOR ME

THERE'S ONLY ONE WAY OUT FOR ME - I MUST WIN HER LOVE, MARRY HER AND LIVE WITH HER THE REST OF MY LIFE IN DISGUISE

FLOWERS! FLOWERS! WHAT GOOD ARE FLOWERS ?!

HELLO, PIFFLE BROS. SAY, SEND UP HALF A DOZEN SWELL HATS FOR MRS. SAPPO. YEAH EXPENSIVE ONES

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I DON'T BOTHER WITH TWO BIT BUNCHES OF FLOWERS - I'M NO PIKER

YES. ONE DOZEN FUR COATS FOR MRS. SAPPO

Thimble Theatre

Registered U. S. Patent Office

WHATCHA GOT IN THE POT CHIEF?

GOT-UM LAUGHING WATER— MAKE-UM GOOD TIME

1

ONLY INDIAN DRINK FROM SPRING OF JOY. PALE-FACE GET-UM SOCK ON KONK

YA BIG EGG! WHY DO YOU WANNA BE LIKE THAT?! GEE WHIZ!

IF WE COULD GET CONTROL OF THAT MYSTERIOUS JOY PRODUCING MINERAL SPRING WATER WE'D MAKE A MILLION IN A MONTH

2

WAIT HERE HAM, I'M GOING TO HAVE A TALK WITH THE CHIEF - WE MUST NOT GIVE UP

IT WONT DO ANY GOOD, THE INDIANS WON'T ALLOW WHITE MEN TO TAKE ANY OF THEIR SPRING WATER

3

CHIEF OLD KID, MY FRIEND AND I WANT TO BECOME INDIANS. IS THERE ANY WAY FOR US TO GET INTO YOUR TRIBE

MARRY INDIAN GIRL. MARRY MY DAUGHTER LITTLE MINNYHOHO, INDIAN PRINCESS

4

OH, BABY! THAT AIN'T HARD TO TAKE - INDIAN PRINCESS! I ALWAYS WANTED TO MARRY INTO ROYALTY

HEY HAM! IT'S SOLVED. EVERYTHING'S O-K!

5

SEE - WE'LL GET IN ON THE WATER AND I'LL GET MYSELF A SWELL PRINCESS FOR A WIFE — I'VE SEEN A LOT OF PRETTY INDIAN MAIDS

ALL WHAT YOU SAY IS HOTSY TOTSY- EXCEPT ONE THING- YOU'RE MISTAKEN ABOUT ONE THING

6

IT IS I WHO WILL MARRY THIS RARE BIT OF ROYALTY- ME NOT YOU

GOOD WATER! FEEL-UM O.K.

7

LISTEN YOU FUNNY LOOKIN' PALE-FACE - WE'LL FLIP A COIN - YOU GOT NO MORE RIGHTS THAN I GOT!

ALL RIGHT FLIP A COIN

WHOOPSIE!

8

HEADS OR TAILS?

HEADS!

TAILS!

9

I WIN!

AW HECK

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10

MY DAUGHTER - LITTLE MINNYHOHO

UGH!

GOOD NIGHT

11

I WIN!

11-17

TO BE CONTINUED

SEGAR

12

November 17, 1929

SAPPO BY SEGAR

Registered U. S. Patent Office

JOHN HAS BEEN DEAD FOUR MONTHS. SHOULD I MARRY ONE OF MY BOARDERS? WOULD IT BE THE PROPER THING TO DO?

THEY BOTH SEEM TO BE GENTLEMEN- IT WOULD BE HARD TO TO DECIDE WHICH ONE I LIKE BEST

MY GOSH! SUPPOSE, SHE DECIDES TO MARRY MR. KRUST AND ME, HER HUSBAND LIVING. WHY DID I TRICK HER INTO BELIEVING I'D COMMITTED SUICIDE?!!

SHE'D NEVER FORGIVE ME IF SHE FOUND THAT OUT— I MUST MARRY MY WIFE AND LIVE WITH HER IN DISGUISE

MRS. SAPPO- I REST THE MATTER IN YOUR HANDS, CHOOSE—

WHICH OF US WILL YOU MARRY?

I CAN'T MAKE UP MY MIND BUT I HAVE AN IDEA-

I'LL FLIP A COIN- "HEADS" I MARRY MR. KRUST- "TAILS" I MARRY MR. SQUITS

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HEADS! I WIN

GOOD HEAVENS! HE'S FAINTED

TO BE CONTINUED

Thimble Theatre

Registered U. S. Patent Office

LISTEN, I'M NOT GOING TO MARRY INTO THAT INDIAN TRIBE JUST TO GET IN ON THAT "LIQUID JOY" MINERAL SPRING WHICH THEY OWN- I DON'T CARE HOW VALUABLE IT IS - WE'LL HAVE TO TRY SOME OTHER WAY

1

YOU GO UP TO THAT SAP CHIEF AND TELL HIM WE WANT THE RIGHT TO SELL SOME OF THEIR JOY SPRING WATER - DEMAND IT!

I'LL TELL HIM PLENTY- JUST LEAVE IT TO ME!

2

I'LL TELL HIM WHERE TO HEAD IN AT- HE CAN'T TRIFLE WITH A COUPLA WHITE BOYS LIKE US - IF HE SAYS NO I'LL KICK 'IM IN THE FACE

THAT'S THE IDEA MAKE IT STRONG

3

GET THIS, YOU BIG CHEESE, WE WANT PERMISSION TO BOTTLE AND SELL WATER FROM YOUR SPRING OF JOY- YOU HEAR ME?!

NO GIVE-UM!

4

HEY- YOU WANT ME TO KNOCK YA LOOSE FROM YOUR TONSILS? NOW LISTEN - WE WANT IN ON THAT SPRING!

KNOCK-UM LOOSE FROM TONSILS ME SCALP-UM PLENTY SPLIT-UM KONK KILL-UM GOOD

5

YOU KNOW WHAT YOU ARE? YOU'RE DIRT IN MY EYE!! A UNDERSIZED INFINITESIMAL SPECK OF NOTHING! THAT'S JUST WHAT YOU ARE, YOU BIG SAP!

NO GIVE-UM WATER TO SELL TO PALE-FACE - WORDS AND WIND NO HURT-UM CHIEF

6

MUCH TIRED HEARING TALK - BREAK-UM RULE THIS TIME LET-UM WHITE BOY DRINK LAUGHING WATER WITH BIG CHIEF "THUNDER LUNG" FORGET-UM TROUBLE

YES, I'D LIKE TO TRY THE STRANGE STUFF - I WANT TO SEE IF IT WILL AFFECT WHITE PEOPLE THE SAME AS INDIANS

7

GLUG· GLUG

8

9

HOW'RE YOU, CHIEFIE, OLD KID? HOW YOU FEEL? HOW YOU FEEL CHIEFIE?

ME FEEL-UM HOTSIE TOTSIE O.K. HOW YOU FEEL-UM?

10

ME FEEL-UM FINE, CHIEFIE! AIN'T I YOUR LITTLE PAPOOSE, CHIEFIE?

AND HOW!!!

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11

YOU WANT-UM WATER, TAKE-UM WATER - TAKE-UM ALLA WATER WANT-UM

NO, CHIEFIE, IT WOULDN'T BE RIGHT- IT'S YOUR WATER, CHIEFIE

11-24

TO BE CONTINUED — SEGAR

12

Thimble Theatre

SAPPO BY SEGAR

Registered U. S. Patent Office

MR. SQUITS - I AM GOING TO MARRY MRS. SAPPO - YOU'RE OUT OF THE PICTURE - AND YOU STAY OUT -

- OR YOU'LL FIND YOURSELF WITH A BUSTED NOSE, SAVVY?

SO YOU'RE GOING TO MARRY THAT BIG EGG, EH?

WHY, MR. SQUITS, YOU SHOULDN'T TALK LIKE THAT

I'M NOT THROUGH WITH THAT FELLOW. I'VE BEEN WATCHING HIM AND I THINK HE'S A CROOK - OF COURSE I CAN PROVE IT -

I'LL PLAY MY HUNCH - AND IF I LOSE I'LL GO AWAY AND NEVER RETURN

SURE - ALL I WANT YOU TO DO IS STEP INTO THE LIVING ROOM WITH ME - I'LL DO THE REST

OKE

THERE HE IS, OFFICER

!

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HEAVENS - WHAT DOES THIS MEAN?!!

IT MEANS THAT YOUR FUTURE HUSBAND IS A CROOK

THERE ARE MANY STRANGE THINGS IN THIS OLD DESERT, BUT THE "SPRING OF JOY" TOPS THEM ALL - THE WATER FROM THIS SPRING CONTAINS AN UNKNOWN MINERAL AND IT IS THIS MYSTERIOUS MINERAL WHICH CAUSES GREAT GOBS OF JOY AND HAPPINESS TO BURST FORTH FROM THOSE WHO DRINK IT - NON-ALCOHOLIC AND SEEMINGLY HARMLESS CASTOR AND HAM WANT TO PUT THIS "LIQUID JOY" ON THE MARKET, BUT THE OWNER, OLD CHIEF THUNDER LUNG, OBJECTS

THE CHIEF HAS LOOSENED UP AND ALLOWED CASTOR TO DRINK LAUGHING WATER WITH HIM -

WHOOPSY!

1

SAY - I TOLD YOU TO DEMAND THE RIGHT TO MARKET THE SPRING WATER - AND I JUST NOW HEARD YOU TELL CHIEF THUNDER LUNG THAT YOU WOULDN'T TAKE HIS WATER

I'M SO HAPPY I DON'T CARE FOR NOTHIN'

DON'T GIVE-UM WHOOP GOT-UM HAY ALL IN!

2

THE CHIEF WON'T BE YOUR FRIEND WHEN HE COMES OUT OF IT - YOU'LL JUST BE A PALE PALE-FACE TO HIM

FEEL-UM GOOD TIME WHOOPSY!

3

HAPPY AS A COUPLA BIRDS IN SPRING. - WE COULD SELL THAT STUFF FOR A HUNDRED BUCKS A BOTTLE

CHIEFIE - YOU GOT THE NICEST EYES —

HOO-RAY!

WHITE BOY GOT-UM O.K. EYES, TOO

WHEE

4

HIGH OVER CHERICO THE FARMER IN THE DELL

FARMER IN UM DELL

5

AND HOW!

6

GEE - THE CHIEF HAS COME OUT OF IT AND DOESN'T LIKE FINDING A PALE-FACE IN HIS ARMS

!

UGH! - HOW COME PALE WHITE BOY IN ARMS OF BIG CHIEF THUNDER LUNG

7

THIS IS GETTING SERIOUS - THE EFFECT WILL STAY WITH CASTOR LONGER THAN IT DID WITH THE INDIAN

WHAT GAME ARE WE PLAYING NOW, CHIEFIE?

BURN-UM AT UM STAKE! MAKE-UM ASHES UGH!

8

FIX-UM GOOD!

HAW! HAW! HA! HA! HA! HA! THIS IS GONNA BE HOT

9

NO GOT-UM MATCH! YOU GOT-UM MATCH?

NO! ME NO GOT-UM MATCH

I NEVER FELT SO GOOD IN ALL MY LIFE! HO! HO!

10

NOW YOU CAN'T BURN HIM AT THE STAKE

DOG GONE! NO GOT-UM MATCH!

TEE-HEE HEE-HEE! ARF!

11

YOU GOT-UM MATCH?

SURE, CHIEFIE - HERE — HAVE YOUR FUN

PLOP

12-1

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CONTINUED NEXT WEEK - SEGAR 12

December 1, 1929

SAPPO BY SEGAR
Registered U. S. Patent Office

EVERYTHING IS FINE NOW, MY WAY IS CLEAR. MR. KRUST TURNED OUT TO BE A CROOK AND HAS LEFT TOWN

I MUST GET BUSY NOW AND MARRY MY WIFE BEFORE SOMEBODY ELSE COMES ALONG- BUT I'LL HAVE TO LIVE WITH HER IN DISGUISE THOUGH —

BECAUSE I DON'T DARE TELL HER THAT I'M JOHN SAPPO AND HOW I TRICKED HER INTO BELIEVING I'D ENDED MY LIFE

AH, GOOD MORNING, MRS. SAPPO

GOOD MORNING, MR. SQUITS

DON'T CALL ME MR. SQUITS. CALL ME HENRY. AND MAY I CALL YOU, MYRTLE?

YES, HENRY

MYRTLE, DON'T YOU THINK IT'S AWFUL THE WAY SOME WIVES 'SOCK' THEIR HUSBANDS WITH ROLLING PINS?

WHY-ER- YES, IT IS

I WOULDN'T MARRY ANY WOMAN IF I THOUGHT SHE'D KNOCK ME AROUND WITH POTS AND PANS

YOU WOULDN'T CRACK ME UP IF I BECAME YOUR SECOND HUSBAND, WOULD YOU, MYRTLE?

NO, HENRY

BY THE WAY - DID YOU EVER HIT MR. SAPPO WITH A ROLLING PIN?

OF COURSE NOT!

HENRY- WHY DO YOU LOOK AT ME SO STRANGELY?

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Thimble Theatre

Registered U. S. Patent Office

THE EFFECT OF THAT LAUGHING WATER HAS WORN OFF — CASTOR ISN'T SO HAPPY NOW

DOGGONE! MATCH WENT OUT. NO GOT-UM LIGHT. GO HOME GET-UM MORE MATCH

SAY - WHAT'S THE BIG IDEA-? HEY-! LET'S TALK THIS THING OVER

1

CHIEF - YOU CAN'T GO ON WITH THIS!

CAN'T, HUH? - YOU KEEP-UM HANDS OFF-UM WHITE BOY- ME GO GET-UM MORE MATCH. YOU TIE-UM LOOSE AND BIG CHIEF THUNDER LUNG SPLIT-UM-KONK!

2

TURN ME LOOSE! YOU'RE A HECK OF A FRIEND - DO YOU WANT TO SEE ME SMOKE?!

FREEING YOU WOULDN'T HELP. THE INDIANS WOULD GET US LATER - NOW I'VE GOT AN IDEA - THERE'S A WRECKED AUTO DOWN THE ROAD, AND IF ——

3

AH! I THOUGHT THERE MIGHT BE ONE AND THERE WAS — AN OLD BUT PERFECTLY O.K. FIRE EXTINGUISHER! WE'RE IN LUCK

4

NOW YOU'RE ALL WET- FIRE-PROOF LIKE A STORAGE HOUSE - THIS FLUID WILL KEEP YOU FROM BURNING

GOOD STUNT, BUT HURRY- HERE COMES THE CHIEF

5

MAKE-UM ASHES - SOUTH WIND BLOW-UM OVER DESERT. MAKE-UM FLOWERS GROW FERTILIZE-UM.

FIX UP A GOOD FIRE, CHIEFIE - LET'S DO THIS THING RIGHT

6

GIVE UM WAR DANCE

RED HOT PAPA - TE-DUM- TE DUM TE-DUM- DUM- DUM

7

DOM — DOM - DE-DE-DE-DE DOM

POP POP CRACK POP

8

WELL, CHIEFIE- DID YOU HAVE YOUR FUN?

DOG GONE! NO COOK-UM ??

I LIKE IT!

9

LISTEN, THUNDER LUNG- YOU CAN'T BURN HIM- HE'S SUPER HUMAN- A GREAT MAN - A GENERAL, A FIGHTER - KNOW WHO THAT FELLA' IS? HE'S GEORGE WASHINGTON!

10

GEORGE WASHUMTON, CHIEF OF UM UNITE-UM-STATES ??!

YEP, THAT'S HIM

SURE - AND MY PAL THERE IS DANIEL BOONE

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11

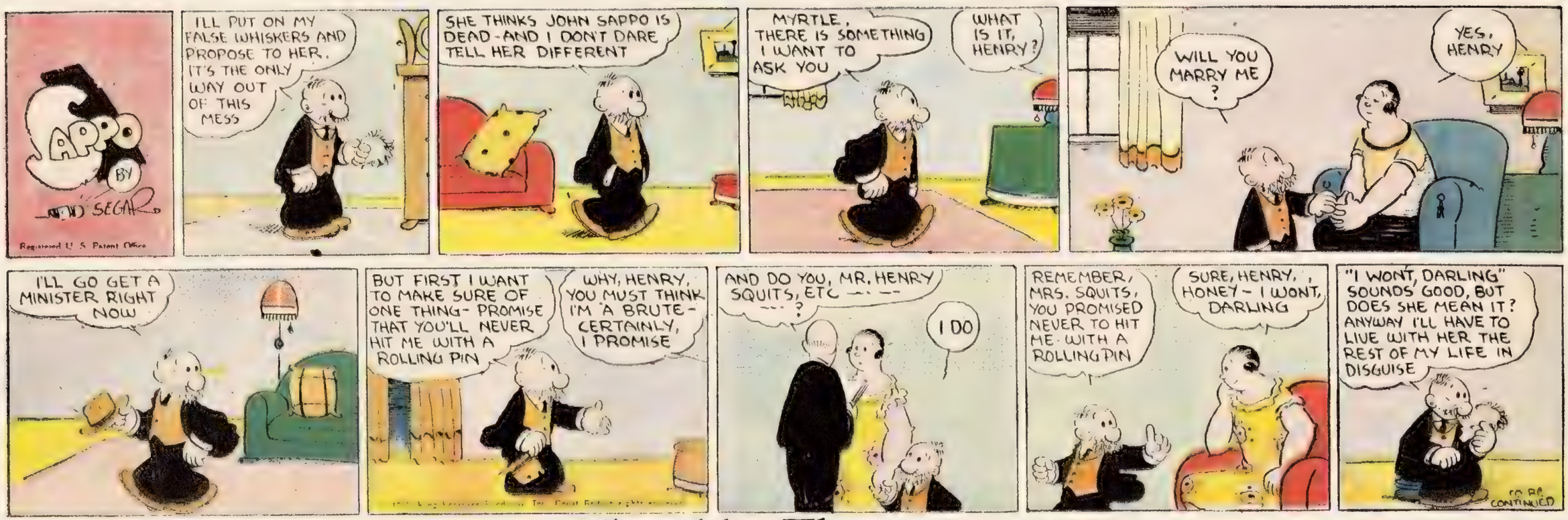
CHIEF'S FRIENDS! ANYTHING I GOT UM YOU GOT UM — HOW YOU LIKE-UM FRIED CHICKEN FOR UM DINNER?

DON'T HOLD THE BLANKET AROUND ME, CHIEFIE - I AIN'T A BIT COLD

12-8

TO BE CONTINUED - SEGAR

12



Thimble Theatre

Registered U. S. Patent Office

Thimble Theatre

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APPO BY SEGAR

Registered U. S. Patent Office.

MYRTLE AND I HAVE BEEN MARRIED TO EACH OTHER TWICE, WE OUGHT TO BE HITCHED UP PRETTY GOOD NOW - OF COURSE SHE DOESN'T KNOW THAT I'M HER FIRST HUSBAND

AND SHE PROMISED NEVER TO SOCK ME WITH A ROLLING-PIN - IN THAT CASE I DON'T MIND LIVING WITH HER IN DISGUISE

IT'LL BE WORTH THE INCONVENIENCE

PRETTY SOFT FOR JOHN SAPPO-ER... I MEAN HENRY SQUITS - THINK I'LL GET INTO A POKER GAME TO-NIGHT

I'M GOING OUT TO-NIGHT, WIFEY

ALL RIGHT, HENRY, BUT DON'T STAY TOO LATE

THREE O'CLOCK - !! I GUESS THEY'RE ALL ALIKE - HENRY SQUITS IS NO BETTER THAN JOHN SAPPO WAS

OH, HELLO, HONEY, DARLING, SWEET HEART - WHAT YOU SITTING UP FOR?

I'LL BET YOU WAITED UP SO YOU COULD KISS ME GOOD NIGHT

I SEE YOU'VE GOT A ROLLING PIN IN YOUR HAND - YOU BEEN MAKIN' PIES, HONEY? BEEN MAKIN' PIES?

CRACK

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BUSINESS IS GOOD! HOW MUCH HAVE WE TAKEN IN, HAM?

PLENTY- CASTOR, LET'S GO OVER TO THE OFFICE AND COUNT UP

WHOOPEE! HA! HA! HAW! NO! NO! HA! HA! WHOOP! WHEE! HA! HAW! HA! HA!

LIQUID JOY HAPPINESS RESORT

#10¢ A DRINK

LIQUID JOY SPRING WATER

1

THERE YOU ARE, BOY! FIVE THOUSAND DOLLARS IN A WEEK

WHOOPEE!

ENOUGH TO PAY FOR THIS RESORT BUILDING, A THOUSAND OVER! HOT DOG!

HEH HEH

LIQUID JOY MINERAL SPRING WATER - #10¢ A DRINK - GET HAPPY

2

I'M FEELING SAD AGAIN AND MY RHEUMATISM HURTS. THE EFFECT HAS WORN OFF

HA HA HA HA HA HA HA HA HA HA

WELL - GO GET ANOTHER SHOT OF SPRING WATER AND THEN COME PLAY - IT'S YOUR TURN TO PUSH ME

AND HOW!

3

RHEUMATISM HA! HA! I LIKE IT

4

WHEE

MY TURN, MY TURN NOW

HAM, YOU CAN RUN THE BUSINESS AWHILE - I'M GOING OVER AND TALK TO CHIEFIE

5

I WANT TO TELL YOU A GOOD JOKE, HA! HA! I JUST LOST A MILLION IN WALL STREET - HA! HA! AIN'T THAT HOT?!

YEAH, BUT LISTEN TO THIS - I AM AFFLICTED WITH QUIFFLETIS HA! HA! AND I'VE ONLY GOT SIX MONTHS TO LIVE! HA! HA! I'LL BE IN HEAVEN IN SIX MONTHS - AIN'T THAT GREAT?!

6

NO MATTER HOW MUCH TROUBLE THEY'VE GOT, THAT WATER NEVER FAILS TO MAKE 'EM HAPPY

SWEET ADOLINE - SWEET ADOLINE -

7

I DON'T NEED A THING TO MAKE ME HAPPY - OUR ADS ARE GETTING US LOTS OF CUSTOMERS -

AND WE'LL BE MILLIONAIRES IN A YEAR - THAT IS, IF NOTHING HAPPENS

8

HEY, THUNDER LUNG! WHAT THE HECK IS THAT ON YOUR NOSE??

WHISKERS, DIDN'T SHAVE-UM OFF THIS MORNING - GROW LIKE-UM THIS EVERY NIGHT

9

I DIDN'T KNOW THAT WHISKERS EVER GREW ON A PERSON'S NOSE YA LOOK SILLY, CHIEFIE

SURE - DRINK-UM MUCH LAUGHING WATER MAKE-UM WHISKERS GROW ON UM NOSE

10

SAY! YOU MEAN TO TELL ME THAT OUR MINERAL WATER WILL CAUSE WHISKERS TO GROW ON PEOPLE'S NOSES?!

SURE-UM DO AFTER DRINK-UM SO MUCH - SURE-UM DO

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11

WHY SO SAD, MR. OYL? WHY DON'T YOU DRINK LIQUID JOY AND GET HAPPY LIKE ME?

OH, MY GOSH! OH, MY GOSH!

12-22

TO BE CONTINUED - SEGAR

12

SAPPO BY SEGAR

Registered U. S. Patent Office

WOMAN, YOU CAN'T USE A ROLLING PIN ON HENRY SQUITS AND MAKE HIM LIKE IT

I USED 'EM ON JOHN SAPPO, MY FIRST HUSBAND, AND I'LL USE 'EM ON YOU, MY SECOND, WHENEVER YOU STAY OUT LATE

OH, NO YOU WON'T! BECAUSE I'M LEAVING YOU — WE'VE BEEN MARRIED TWO WEEKS AND THAT'S PLENTY. YOU SHE BRUTE, I'M GOING!

HENRY! OH, HENRY! DON'T GO!

GOOD-BYE!

SLAM

IF SHE KNEW THAT JOHN SAPPO AND HENRY SQUITS WERE ONE AND THE SAME - OH, BOY!! I'LL PUT MY WHISKERS INTO MY POCKET AND—

FROM NOW ON I'LL BE JOHN SAPPO!

MY FIRST HUSBAND COMMITTED SUICIDE BECAUSE I USED THE ROLLING-PIN TOO MUCH, AND MY SECOND LEFT ME FOR THE SAME REASON - I GUESS I AM JUST A SHE BRUTE

SNIFF

JOHN SAPPO! GOOD HEAVENS! I THOUGHT YOU WERE DEAD!

IT'S A LONG STORY - GEE! IT'S GOOD TO BE HOME!

AFTER I JUMPED OFF THAT CLIFF INTO THE OCEAN I WAS PICKED UP BY A SAILOR WHO TOOK ME ABOARD HIS SHIP - I'VE BEEN ALL OVER THE WORLD - COULDN'T GET HOME ANY SOONER

I KNEW YOU WOULDN'T MARRY AGAIN, AT LEAST UNTIL I'D BEEN DEAD A YEAR OR TWO — YOU DIDN'T MARRY, DID YOU, MYRTLE?

WHY-ER-UM-ER— OF COURSE NOT

Thimble Theatre

Registered U. S. Patent Office

DO YOU MEAN TO SAY THAT AFTER YOU DRINK A CERTAIN AMOUNT OF OUR JOY-PRODUCING MINERAL WATER THAT IT WILL CAUSE WHISKERS TO GROW ON THE END OF YOUR NOSE ALL OF A SUDDEN?

THAT'S WHAT OLD THUNDER LUNG TOLD ME. IF YOU THINK I'M LYING GO ASK HIM - I SAW WHISKERS ON HIS NOSE

TO CASTOR OYL'S AND HAM GRAVY'S "HAPPINESS RESORT"

1

WELL, FOR CRYIN' OUT LOUD!!

SURE - LAUGHING WATER MAKE-UM GROW LIKE THIS. BROKE-UM RAZOR - NO COULD SHAVE-UM TO-DAY

2

IT'S TRUE, CASTOR! TRUE! AND OUR BUSINESS WILL FLOP!

NOBODY WILL DRINK OUR "LIQUID JOY" NO MATTER HOW HAPPY IT MAKES 'EM IF IT CAUSES WHISKERS TO GROW ON THEIR NOSES!

3

THE CHIEF SAID THE WHISKERS WOULD GROW FOUR INCHES IN A FEW MINUTES AFTER THEY ONCE STARTED - AND IF YOU SHAVED 'EM THEY'D QUIT GROWING FOR A DAY OR MAYBE A WEEK

IT'S DARN STRANGE MINERAL WATER. I'LL SAY THAT!

LIQUID JOY HAPPINESS RESORT

4

SAY! IT JUST STRUCK ME - I'LL BETCHA A MILLION DOLLARS THAT CHIEF THUNDER LUNG IS FOOLING US!

BY GOLLY! MAYBE HE IS! YOU MAY BE RIGHT!

5

SURE - I'VE BEEN DRINKING A LOT OF THAT WATER, AND LOOK - THERE ARE NO WHISKERS ON MY NOSE

YEAH, I'LL BET CHIEFIE GLUED THEM HAIRS ONTO HIS BEAK JUST TO FOOL US - HE'S A PRACTICAL JOKER - THAT'S JUST WHAT HE IS — HA! HA!

6

OLD CHIEFIE JUST HAS TO HAVE HIS FUN

HA! HA!

AIN'T IT SO?! HAS TO HAVE HIS LITTLE JOKE!

HA HA! HA!

7

YAH-HAW HAW! HA!

8

HA! HA! HA! HAW!

WHAT THU-? WELL, I'LL BE — !!

9

HA! HA! HA! HA! HA!

HEY- STOP LAUGHING!

MY GOSH! WE'RE SUNK - IT'S HAPPENED TO OUR RESORT CUSTOMERS AND HERE THEY COME

11

HAM - KEEP YOUR FEET OUT OF MY FACE!

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SEGAR

12

SAPPO

By SEGAR

Registered U S Patent Office

A FEW MONTHS AGO JOHN SAPPO, WITH THE AID OF A DUMMY, TRICKED HIS WIFE INTO BELIEVING THAT HE JUMPED FROM A CLIFF INTO THE OCEAN - LATER IN DISGUISE HE TOOK THE NAME "HENRY SQUITS" AND BECAME A BOARDER IN HIS OWN HOUSE - AND FINALLY MARRIED HIS OWN WIFE. —— LEAVES HER AFTER A SQUABBLE — TAKES OFF HIS FALSE WHISKERS AND RETURNS AS JOHN SAPPO

JOHN, I CAN'T UNDERSTAND WHY YOU ATTEMPTED SUICIDE

TOO MUCH ROLLINGPIN, THAT'S WHY

FOR MONTHS I'VE BEEN THINKING YOU WERE DEAD

MYRTLE, I WANT THE TRUTH - DID YOU MARRY AGAIN?

WHY-ER-AH-UM OF COURSE I DIDN'T MARRY AGAIN

OH, HEAVENS - WHAT IF HENRY SHOULD RETURN! MERCY! HE MUST NOT! HE MUST STAY AWAY FOREVER - MUST

THIS ISN'T MUCH OF A DISGUISE - IT'S FUNNY SHE DIDN'T SEE THROUGH IT

I'D JUST SIMPLY PASS OUT IF HENRY RETURNED - JOHN MUST NEVER KNOW I LIED TO HIM

I CAME BACK TO GET MY PIPE

HENRY!

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HENRY, YOU AND I ARE NO LONGER MARRIED - MY FIRST HUSBAND RETURNED. PLEASE GO AND DON'T LET HIM HEAR YOU

THAT'S FINE, YOU ROLLINGPIN SLINGER - FINE!

NOW I'LL GO BACK AND SAY ——

WHO WAS THAT MAN I HEARD YOU TALKING TO?

NO! NO! NO! - IT WAS ONLY THE WIND WHISTLING DOWN THE FIRE PLACE - NO MAN! NO! NO!

Thimble Theatre

Registered U S Patent Office

AGAIN THE DESERT HAS FAILED TO MAKE US RICH — EVERYTHING WE GO INTO FLOPS

YES, YOU SAP - YOU GET BIG IDEAS, BUT THEY NEVER WORK. YOU'RE JUST A SILLY NITWIT, A NATURAL BORN NINCOMPOOP. I'M OFFA YOU

1

CHIEFIE, WHAT'S EATIN' YOU?!

UGH! I GOTCHUM - YOU TELL-UM ME SIX WEEKS AGO THAT YOU ARE GEORGE WASHUMTON - FIND OUT GEORGE DEAD MANY-MANY-MANY MOONS

2

CAN'T FOOL-UM CHIEF THUNDER LUNG

FOR CRYIN' OUT LOUD, CHIEFIE - DON'T BE LIKE THAT

GIVE-UM TOMMY HATCHET FIX-UM PLENTY! SPLIT-UM KONK

KILL-UM GOOD

3

STOP! IF YOU KILL ME THE SUN WILL GO OUT - AND NEVER SHINE AGAIN

YOU-UM SUN GOD?

YES, I AM GOD OF THE DESERT SUN!

THEN PROVE-UM! MAKE-UM SUN GO OUT

4

I'LL PLAY FOR TIME MAYBE I'LL BE RESCUED

SUN, GO OUT! GO OUT!

5

WELL, DOGGONE! SUN GO-UM OUT!

WHAT THU-?

6

BRING-UM SUN BACK!

SUN, COME BACK!

?

7

COME BACK!

8

GOOD NIGHT !!

I ALWAYS KNEW I WAS GOOD, BUT I DIDN'T KNOW I COULD DO THINGS LIKE THAT - H-M-M- I AM SUPERNATURAL

NO HURT-UM SUN GOD

9

OH, MIGHTY CASTOR, FORGIVE ME FOR ALL THE MEAN THINGS I'VE SAID ABOUT YOU -

GEE - I DIDN'T KNOW YOU WERE SUPERHUMAN

10

I'VE ALWAYS FELT LIKE I HAD SOME GREAT POWER - I SHOULD HAVE TRIED IT OUT BEFORE

SEE - I LIE IN THE DIRT AND KISS YOUR FEET - I WANT TO BE YOUR FRIEND

SMACK

11

ANYONE WITH THE POWER TO PUT THE SUN OUT DESERVES FINE GIFTS. HERE, TAKE MY SOLID GOLD WATCH - IT'S YOURS TO KEEP

THANKS, HAM - I ALWAYS WANTED A GOLD WATCH

12

ALMANACS SURE ARE GREAT THINGS IT SAID THERE WAS GOIN' TO BE A TOTAL ECLIPSE TO-DAY AND BY GOLLY THERE WAS

HUH ?!

13

GIMME MY WATCH !!

1-5

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SEGAR

14

Thimble Theatre

Registered U. S. Patent Office

SAPPO BY SEGAR

Registered U. S. Patent Office

JOHN, CAN'T YOU BELIEVE ME? I DIDN'T MARRY AGAIN.

YOU THOUGHT I WAS DEAD, AND SOMETHING TELLS ME THAT YOU DID MARRY— IT DIDN'T TAKE YOU LONG TO FORGET OLD JOHN SAPPO, DID IT?

OH, JOHN. LET'S NOT TALK ABOUT IT— CAN'T YOU BELIEVE ME? — I, ER — — DID NOT MARRY

OH, YOU DIDN'T, EH?

MYRTLE, YOU WOULDN'T LIE, WOULD YOU?

OF COURSE I WOULDN'T, HONEY, OH, MY, NO!

I CAN PROVE THAT YOU DID MARRY

YOU MARRIED ME—

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—YOUR OWN HUSBAND DISGUISED AS HENRY SQUITS

NO USE TRYING TO MAKE AN HONEST LIVING; EVERYTHING WE GO INTO FLOPS. LET'S BECOME BANDITS WHAT DO YOU SAY, CASTOR?

O.K. FROM NOW ON WE'LL BE BIG HOSS AND COW THIEVES

1

HOW DO YOU STEAL A HORSE, CASTOR?

HOW DO I KNOW? I NEVER STOLE A HORSE OR ANYTHING ELSE. IN ALL MY LIFE

2

ONE FALSE MOVE AND YOUR NAME IS MUD!

YEAH, YOU'D BETTER COME ALONG PEACEABLE BECAUSE WE'RE A COUPLA BAD HOSS AND COW THIEVES!

3

WHERE'LL WE TAKE 'IM?

UP ON TOP OF THAT MESA - NOBODY'D EVER THINK OF LOOKIN' WAY UP THERE FOR A HOSS

4

SAY - WE'RE GOING TO HAVE A HECK OF A TIME GETTING HIM UP THERE!

ANYTHING THAT'S WORTH HAVING, IS WORTH WORKING FOR

5

ONCE UPON THE MESA AND THE NAG IS OURS

6

IT'S TOUGH WORK, BUT NOBODY'LL FIND HIM UP THERE - THAT'S A FACT

RIGHT - THIS WILL BE THE PERFECT CRIME

7

LET'S REST A MINUTE - WHEW! I'M WINDED

HEY!! I CAN'T CARRY A WHOLE HORSE! COME ON!

8

NOW I'VE GOT TO REST, I'VE BEEN BOOSTING HIM FOR FOUR HOURS

I'M ON TOP NOW, HAM - IT'S O.K. - BUT I THOUGHT FOR A MINUTE WE WASN'T GONNA MAKE IT

9

SHAKE, HAM - WE ARE PERFECT CRIMINALS. SUCCESSFUL HOSS THIEVES

YOU SAID IT

10

WHAT THU —?

PLOP

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11

WHAT A FINE BUSINESS!

YEAH, WHAT A FINE BUSINESS!

PLOP PLOP PLOP PLOP PLOP

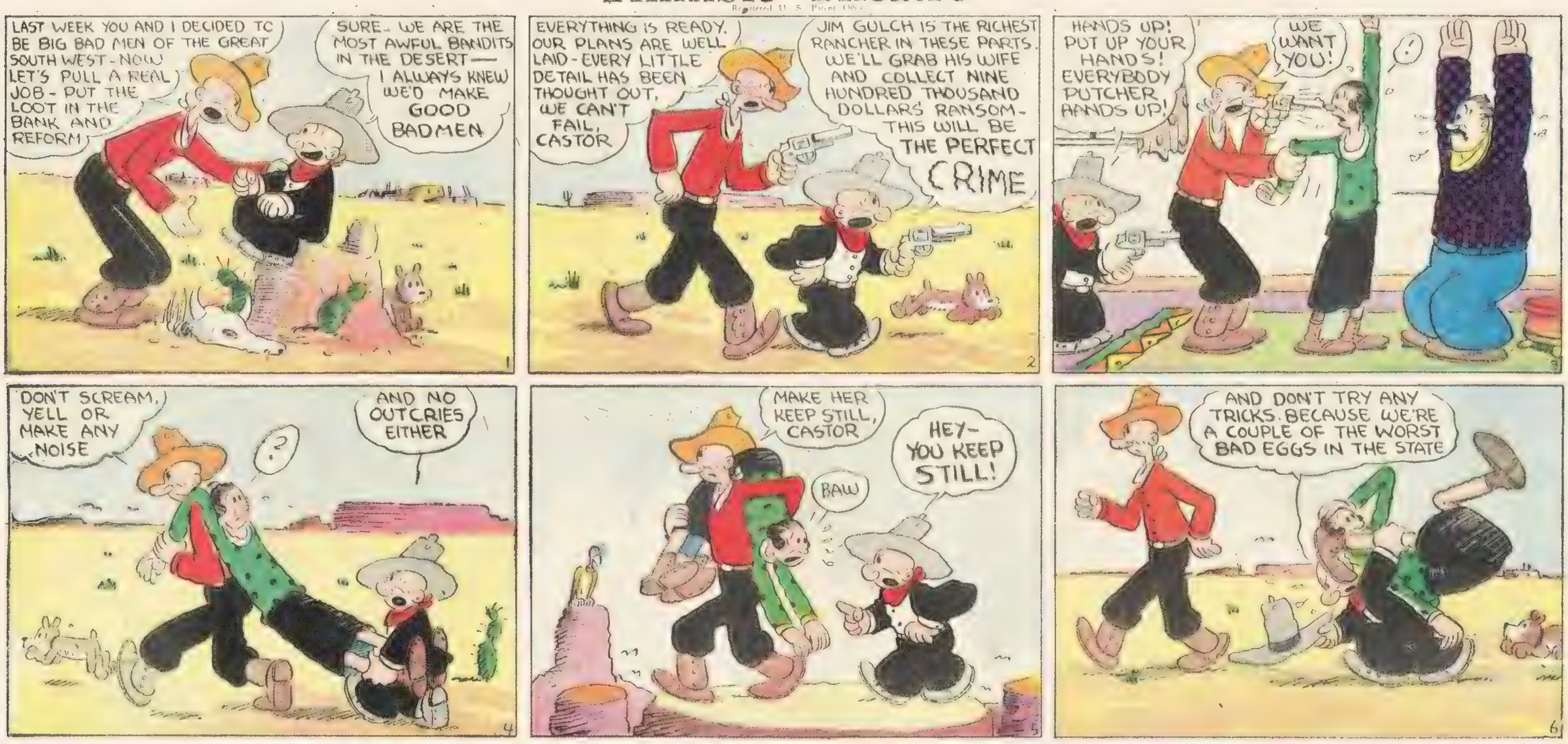
SEGAR

12

January 12, 1930

Thimble Theatre

Registered U. S. Patent Office



Thimble Theatre

January 26, 1930

Thimble Theatre

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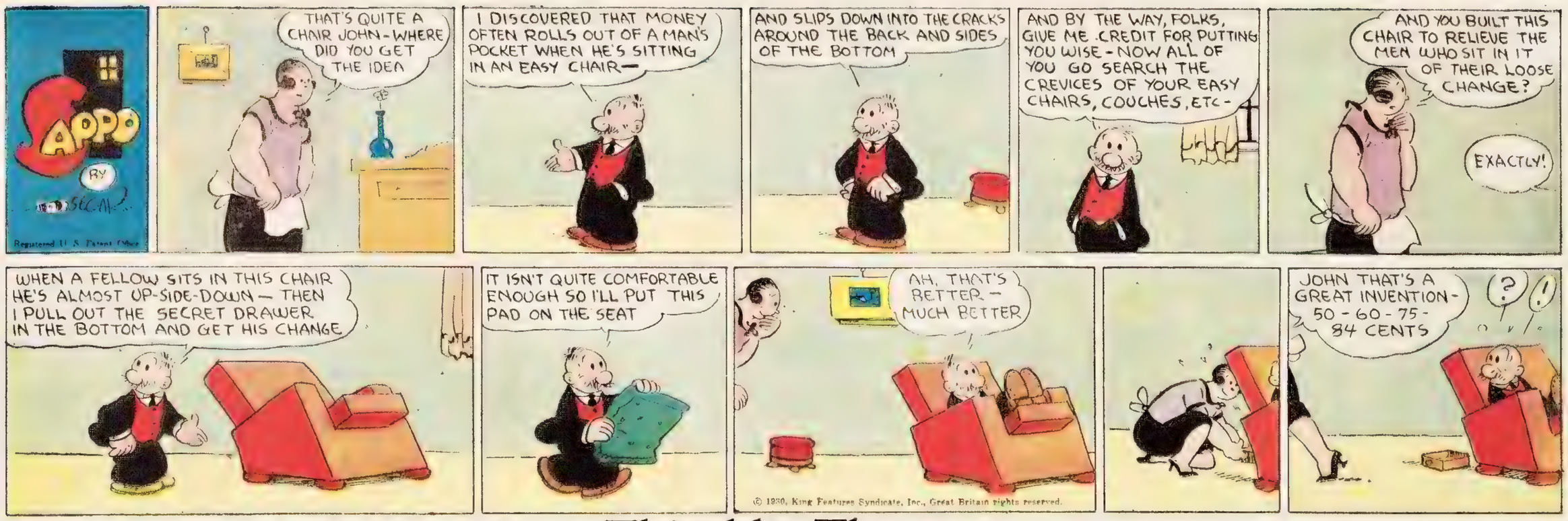
February 2, 1930



Thimble Theatre

Registered U. S. Patent Office

SAPPO BY SEGAR

BUT, JOHN, ISN'T THAT THE SAME AS STEALING ?

OF COURSE NOT

IF THEY SIT IN MY TRICK CHAIR AND THEIR LOOSE CHANGE ROLLS FROM THEIR POCKETS AND DROPS INTO THE SECRET DRAWER, IS THAT STEALING? I'LL NOT FORCE 'EM TO SIT IN IT

AND, BELIEVE ME, THEIR CHANGE WILL ROLL OUT, TOO – BECAUSE WHEN THEY SIT IN IT THEY'RE ALMOST UP-SIDE-DOWN

OH, JOHN, HERE'S BILL AND YOUR OTHER POKER FRIENDS

TOUGH LUCK, SAPPO OLD BOY – I SURE CLEANED UP ON YOU THAT TIME

GEE – BILL IS WINNING ALL OF JOHN'S CHIPS

YOU DON'T MIND IF I PAY YOU OFF WITH QUARTERS, HALVES AND DIMES, DO YOU?

THAT'S HOTSY TOTSY O.K. JAKE !

HEY, BILL – COME SEE THE CHAIR I MADE ALL BY MYSELF – I THINK I'M GOOD

I FEEL LIKE I'M ON MY HEAD, YOU CAN'T MAKE CHAIRS ANY BETTER THAN YOU PLAY POKER

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WELL, SO LONG, KID – THANKS FOR THE EIGHT BUCKS I TOOK AWAY FROM YOU

BILL, YOU'RE ENTIRELY WELCOME

SIX FIFTY TO THE GOOD

Thimble Theatre

Registered U. S. Patent Office

1 LAST WEEK WE TRIED TO MAKE AN ESCAPE ON A WOODEN HORSE STANDING IN FRONT OF A HARNESS SHOP – SAPS, THAT'S US

AW, FORGET IT! LET'S BE BIG COW THIEVES – WE HAVEN'T TRIED COWS YET

2 WE'LL GRAB THE FIRST COW WE SEE AND TAKE HER ACROSS THE BORDER INTO MEXICO – THEN THE SHERIFF CAN'T GET US

ARE YOU SURE WE CAN OUTWIT A COW? I'M BEGINNING TO THINK WE'RE NOT SO HOT

3 THERE'S A COW AND A CALF! QUICK NOW – WE'LL TAKE THE COW AND HEAD SOUTH

STOP! WE'LL NEVER SUCCEED IN THIS BUSINESS BY STARTING AT THE TOP – LET'S BEGIN AT THE BOTTOM AND WORK UP – WE'LL BEGIN BY STEALING CALVES

4 I'M GLAD SHE'S TIED

MOO

AW, DON'T BE LIKE THAT, JOE STORK WILL BRING YOU ANOTHER ONE

MOOOOOOOOOOOO

5 MY GOSH! HERE COMES THE SHERIFF!

HURRY – WE MUST GET OVER THE LINE BEFORE HE CATCHES US

6 DROP THAT CALF, YOU DERN COW THIEVES!

7 STEP ON IT, HAM! HE'S RIGHT BEHIND US AND GAINING FAST!

STOP! STOP! STOP! STOP! STOP! STOP!

8 WELL, MR. SHERIFF, YOU CAN'T ARREST US WHILE WE'RE IN MEXICO

SURE – WHAT ARE YOU GOING TO DO ABOUT IT? WE'RE TOO SLICK FOR YOU

U.S.

MEXICO

9 YEAH, WE OUT-SMARTED YOU – GO ON HOME, SHERIFF

10 WE ARE NOW SUCCESSFUL OUTLAWS OF THE GREAT SOUTH-WEST

AT LAST WE HAVE PULLED OFF "THE PERFECT CRIME" !

MOO

11 HERE COMES THAT SHERIFF BACK! AND HE'S GOT A COW WITH HIM – WHAT'SA IDEA?

12 THAR'S YOUR BABY AND THAR'S THE MEN WHAT TOOK HIM

13 MOO

14 U.S.

MEXICO

GOOD WORK, LIZZIE!

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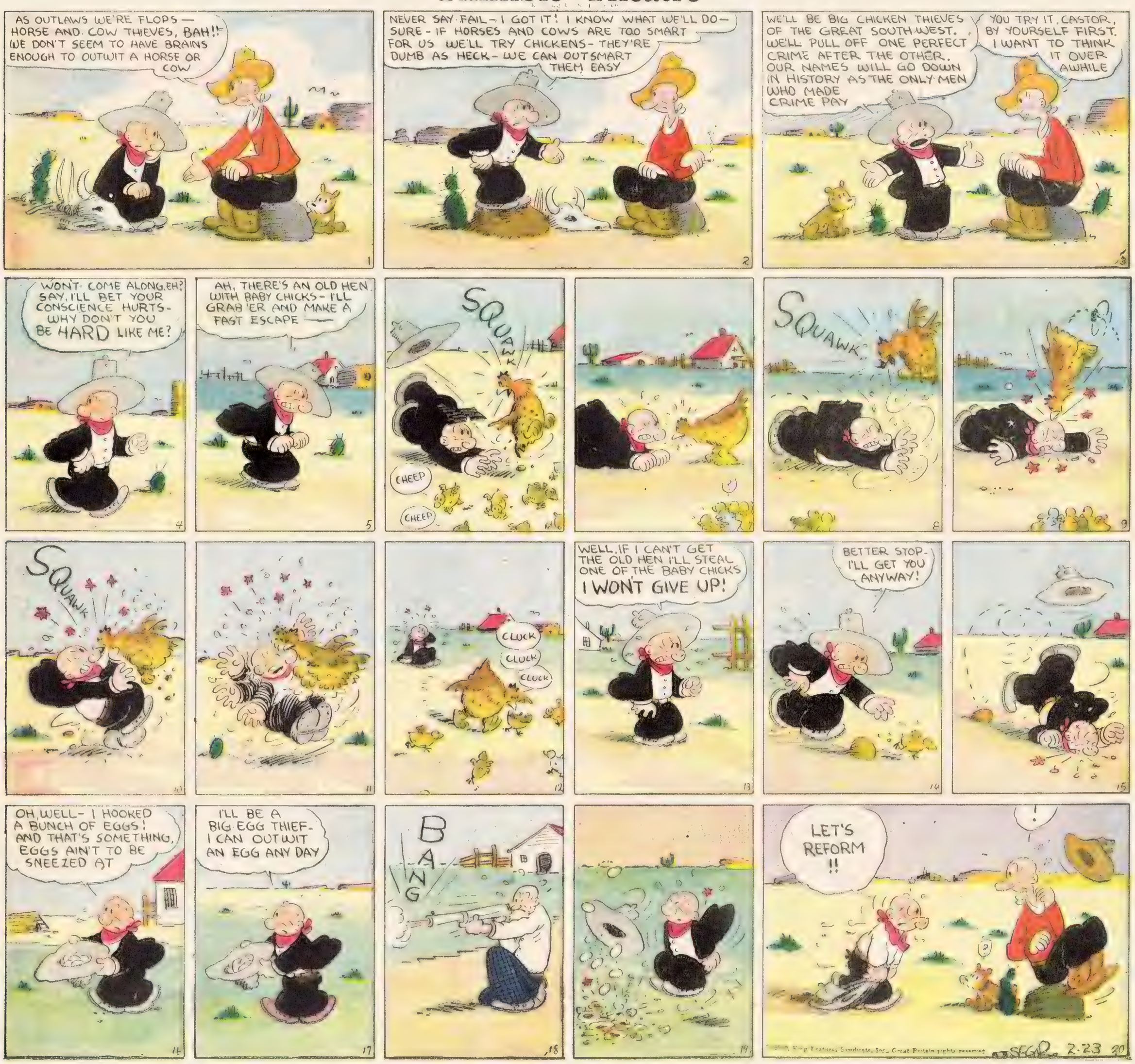
SEGAR

Thimble Theatre



February 23, 1930

Thimble Theatre

Registered U. S. Patent Office

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March 2, 1930

Thimble Theatre
& the Pre-Popeye Cartoons of E.C. Segar

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ALSO BY SUNDAY PRESS

LITTLE NEMO IN SLUMBERLAND
So Many Splendid Sundays
Eisner Award Winner

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LITTLE NEMO IN SLUMBERLAND
Many More Splendid Sundays (V2)
Eisner Award Winner

•

QUEER VISITORS FROM THE MARVELOUS LAND OF OZ
Complete *Oz* comic strips from 1904 to 1905

•

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GROSS EXAGGERATIONS
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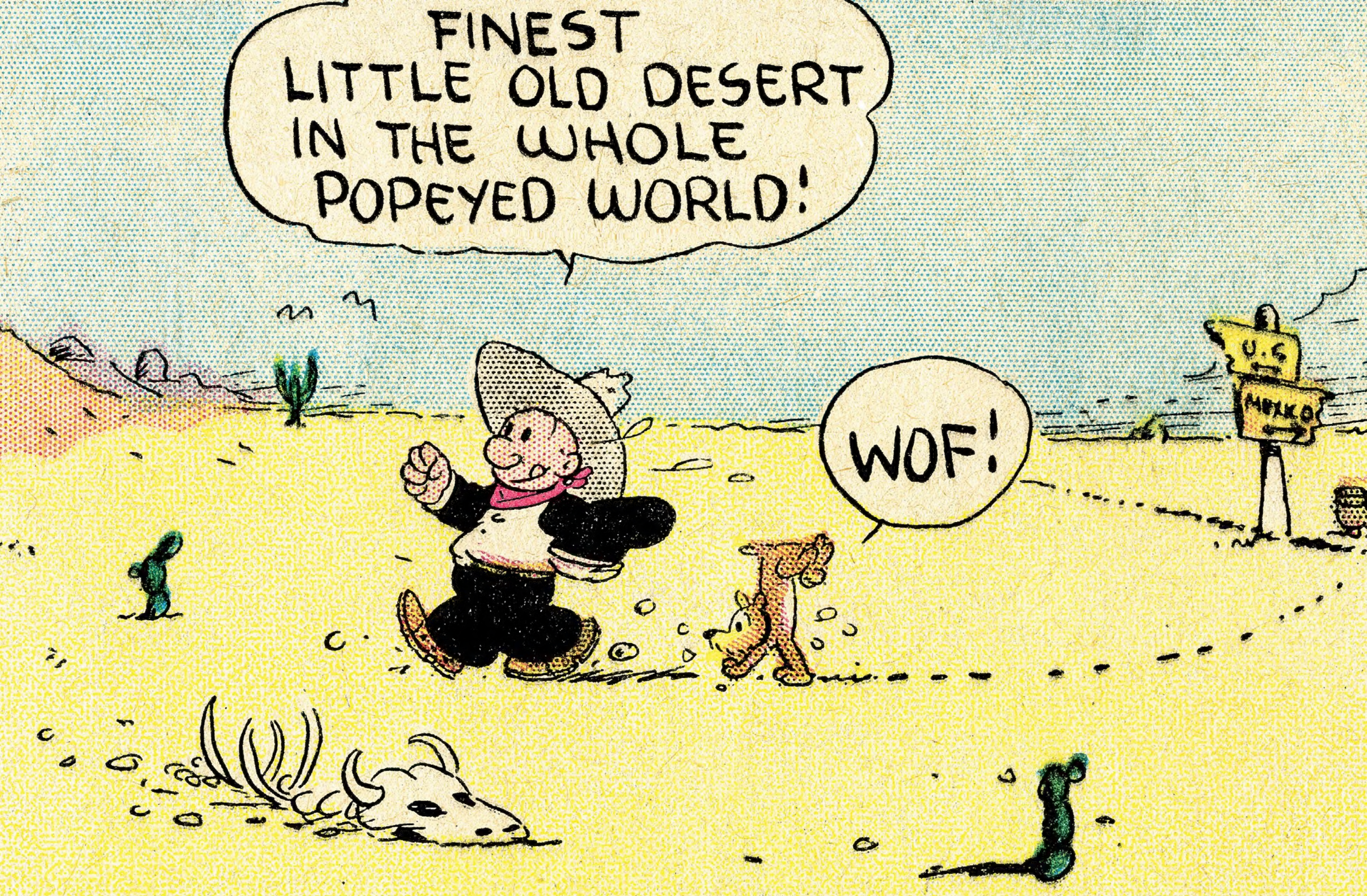
Featuring *Nize Baby and Count Screwloose*

An illustration from *Circulation* magazine, September 1921

"When a serious person does something funny, it's funny.
But when a funny person tries to be funny the result is sickening.
If you give readers the impression that you're
trying to make them laugh – you're lost! "

ELSIE CHRISLER SEGAR, 1931



More than a decade before he created
the world's most famous cartoon sailor,
Elzie Crisler Segar began his comics career in the movies.
He drew cartoons for silent movie theater slides,
the Charlie Chaplin comic strip, and a daily strip
about Chicago's movies and entertainment.
Then, in 1919, he penned his own "small screen"
creation for the newspapers, *Thimble Theatre*,
where Popeye was to be born.

This volume features examples of all of
E.C. Segar's early comics and illustrations,
and over 100 pre-Popeye *Thimble Theatre* Sunday pages,
including the complete run of the famed Western desert saga,
a series that rivals his later work in art, storytelling and humor.
These comics, most of which have never been reprinted before,
are now here for the whole popeyed world to see.

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